

THE ETUDE

September
1945

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Miss Lola May Secor
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GRADE ONE—Various Keys

Cat. No.	Title	Composer	Price
25664	The Bobolink.....	Ellis Kremer	30
Key of G. May be both played and sung.			
6490	The Contented Bird.....	David Ross	30
This little piano piece is very popular and is chosen mostly in quarter and eighth notes. Key of E.			
5693	Just a Bunch of Flowers.....	Geo. L. Spaulding	30
A pretty little waltz song that seems very popular. Singers sing only. Key of F.			
5768	Sing, Robin, Sing.....	Geo. L. Spaulding	30
One of the most popular first grade pieces with whole. Frequently used as a first recital number. Key of B flat.			
25644	A Little Waltz.....	N. Lewis Wright	30
Children enjoy this songfully waltz with its simple, unpaired rhythm and useful left hand melody. Key of D.			
7354	Daddy's Asleep.....	R. E. Duffell	30
A very simple waltz in the key of E. No chords. Extra large notes.			
2285	Fare-Leaf-Goose, Waltz.....	H. Engelmann	30
Key of F. Grade 1½. Last note.			
18490	The Owl.....	N. Lewis Wright	30
This melody suggests a bird and is suited in extra large notes with appropriate inst. Key of D minor.			
19585	The Rick Mace Doll.....	Helene C. Gamm	30
A tale sung in a little girl in play and solo. Key of D minor.			

Sing, Robin Sing
—G. L. Spaulding



GRADE ONE—With Left Hand Melody

Cat. No.	Title	Composer	Price
19060	Cello.....	N. Lewis Wright	30
Key of C. Four-measure phrases. All hand and quarter notes. Easy right hand chords.			
16358	The Big Bear Stinger.....	Walter Kelly	30
An excellent study for melody played in the left hand. As excellent study for melody played in the right hand. Extra large notes.			
32748	Song of the Pine.....	Adelaida B. Adams	30
A very popular left hand melody piece in 2/4 time. The right hand accompaniment is a 2-note chord. Key of C and G.			
24642	Pretty Rosebuds.....	H. P. Hopkins	30
A simple little waltz in C major. Few chords. All quarter and half notes.			
15447	Daddy's Waltz.....	Walter Kelly	30
An interesting study in expansion and legato playing. Key of F.			

GRADE ONE—White Keys Only (Pieces having neither sharps nor flats)

Cat. No.	Title	Composer	Price
6489	Any Fairies.....	Geo. L. Spaulding	30
The most popular first grade piece ever published.			
19060	Learning to Play.....	Paul Lawson	30
Appropriate test and first grade notes.			
26425	My First Dancin' Lesson.....	Walter A. Johnson	30
Melody mostly in the left hand.			
11870	First Lesson.....	C. W. Kneeland	30
The first lesson from the pupil. Single notes only.			
11597	The Beans Are On Parade.....	Geo. L. Spaulding	30
A waltz piece for small boys. Appropriate inst.			
20110	Waltz With Me.....	Robert Nolan Kerr	30
All single notes, five-measure in each hand.			
16829	My First Lesson.....	Geo. L. Spaulding	30
This very first lesson entitled "To and Fro" and "Family Fun". Single notes.			
26556	First Lesson.....	Mabel Madison Watson	30
Best first practice and clever verse.			

GRADE TWO—Cross Hand Work

Cat. No.	Title	Composer	Price
11934	A Broom Bang.....	A. E. Barnes	30
Excellent left hand practice in rhythm and phrasing.			
22543	Through the Air.....	W. Kern	30
An impressive waltz in the key of G and C, medium in style and with a brilliant climax.			
19186	Benjamin Bunch.....	Gerry Engelberg	30
This sprightly little Hungarian piece in full of spirit and go. A few easy runs are introduced. Key of C and B flat.			



GRADE TWO—For Small Hands

Cat. No.	Title	Composer	Price
4609	The First Dancin' Lesson.....	A. E. Barnes	30
Especially suitable for a beginner in second grade play.			
3213	Little Blonde Waltz.....	F. J. Hotchkiss	30
A charming little easy piece in G and C.			
18889	The Charming Hans.....	Robt. Perry	30
A very easy little gallop from the delightful "The Old-Time Circus". Key of C.			



GRADE TWO—Legato and Staccato

Cat. No.	Title	Composer	Price
19110	Humming Bird's Lullaby.....	M. L. Foster	30
A descriptive little number giving an opportunity for legato practice.			
25282	Hawaiian Nights.....	Frank H. Gray	30
Very popular with young pianists. In fancy one can lend the song and guitar and shush in the distant waltz melody. Key of C. Easy chords in thirds and sixths. Introduction the accompaniment.			
6580	Faded Wings, Lullaby.....	R. R. Forman	30
A very popular number in the key of G. Splendid study in legato and staccato. Left hand melody.			
15111	A Winter Tale.....	Best R. Anthony	30
This little song written in C major and provides excellent practice in legato playing. Left hand melody.			
6459	Paley Postcard.....	F. E. Farmer	30
A dainty little composition that provides splendid practice in legato and staccato playing, in rhythm and accent.			
5604	Merlin's Bow.....	L. A. Deley	30
A pleasing and attractive number, gives practice in staccato and in changing fingers on the same note.			
5466	Nettie Dance.....	Robert Scherker	30
An excellent recital piece. Staccato work for the right hand and easy chords in the left.			
8372	Indian War Dance.....	Flora Brown	30
Very few but most of the music chord of E minor. Good example of the entire accompaniment played staccato. A fine favor with boys.			

GRADE TWO—With Left Hand Melody

Cat. No.	Title	Composer	Price
7235	Blue Petals.....	Paul Lawson	30
An extremely popular graded piece. It is a most pleasing little romance. Key of G.			
7779	Just a Bunch.....	R. R. Forman	30
A simple melody for left hand with staccato chords in the right. Key of F. Very popular.			
16611	In Merry Harvest Time.....	Walter Kelly	30
An easy melody with chord accompaniment.			
7163	Merry Bunch.....	Adelaida B. Adams	30
A bright, lively little recitation piece. In 2/4 time. Key of C.			
12125	Wardham.....	David Scott	30
This favorite little number is frequently used in a study in staccato and expansion.			
12189	The Peasants' Song.....	F. F. Harker	30
A little song without words that may also be studied as a solo for left hand alone.			
12916	The Soldier's Song.....	Julius Steinmetz	30
A pleasing little exercise, the opening and closing sections of which are written entirely in the bass clef.			



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GRADE TWO—Finger Dexterity

Cat. No.	Title	Composer	Price
5978	In Twilight.....	Carl Glanzberg	30
An excellent study in playing to the student and it provides excellent practice in finger dexterity.			
3410	A May Day.....	C. F. Ruckman	30
Music and pleasing, this piece gives a happy picture of May in a very little time.			
4228	Song of the Leaves.....	Carl W. Kern	30
Brightly colored in B flat and E flat, giving practice in finger strength.			
4233	Arrival of the Broom.....	Best R. Anthony	30
A very little number from the set "In Paradise". Good finger training exercise.			
15090	Cherish.....	Carl W. Kern	30
A simple little piece in the key of C. Nice finger work in the right hand.			
25169	Jack and Jill.....	Ellie Krivner	30
A simple little piece in the key of C. Nice finger work in the right hand.			
12657	Birds.....	L. R. Ruck	30
First exercise for working hands.			
5603	Johny Dorkin.....	Karl Becker	30
One of the very best selling pieces in this grade. A clever picture of a boy in the middle section of the left hand carrying the melody.			
4310	The Song of the Katydid.....	C. W. Kern	30
A captivating little piano piece, valuable as a study in style, rhythm and melody playing.			

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THE THIRD ANNUAL PRIDEFEST FESTIVAL of Music and Art was held at Winston-Salem, North Carolina, July 25 to 29. The musical program of the festival included a colorful folk pageant, "Trained We Sing," and the Brahms "Requiem" sung by the Festival chorus of three hundred, with the Festival Symphony Orchestra. George King Haudenbush was the musical director of the event.

DR. EDWARD HANSON was awarded the honorary degree of Doctor of Letters at the annual commencement exercises of Kenia College.

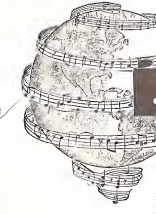
THE OUTDOOR summer concert season, just closed, suffered greatly by the vagaries of the weather. With the July rainfall in the eastern part of the country unusually heavy, the Roman Road Dell Concerts in Philadelphia, especially were hard hit by torrential downpours just at the concert hour, with the result that more than a dozen performances, a record number, had to be made. Nevertheless there were several outstanding events and record breaking audiences. One of the highlights was the singing of the Verdi "Requiem" by a chorus of three hundred. An audience of fifteen thousand was present when the Ballet Russe was the attraction. Dinu Satelescu was the general musical director of the Dell and conducted twenty-two of the twenty-eight concerts. Jeanette MacDonald also drew a large audience, 136,000 admirers.

JOSEPHINE ANDINE has been awarded the Treasury Citation "for distinguished services rendered in behalf of the War Finance Program." Miss Andine has sung at rallies at which upwards of \$50,000,000 has been raised. A total of \$9,000,000 has been raised in this country and Canada was covered in making these appearances.

VICTOR MURDOCK, Editor of the Wichita Eagle and long an enthusiastic friend of *The Evening Post*, died in Wichita on July 8. Mr. Murdock, one of the leading newspapermen of the Middle West, served in Congress for twelve years. He was manager of the Progressive Campaign for Theodore Roosevelt. In 1927 President Wilson appointed him to the Federal Trade Commission, on which he served as chairman until 1934. Mr. Murdock wrote millions of words in his books and his articles and was a "power" in the Mid-West. He was a capable musician and played the piano with facility.

BORIS KOITZEN and Elliott Currier have been selected as winners in the contest for members of the American Composers Alliance, sponsored by Broadcast Music, Inc.

LEO C. SCHWARTZ, Editor of *Musical Teachers' Quarterly* and *Juvenile Musician*, died suddenly on July 8. In New York City, Mr. Schwartz was born in New York on April 8, 1885, and attended New York on April 8, 1885, and attending the teaching field, he founded in 1933, the *Musical Teachers' Review*, changing in 1943 to *Musical Teachers' Quarterly*.



A PROGRAM of American music was played in Moscow on July 4, in celebration of the Russian Independence Day. The program included works by Roy Harris, Samuel Barber, Aaron Copland, and Vladimir Riegger.

JOHN R. DUBBS, for many years head of the Rare Old Violin Department of Lyon and Healy and an authority on old violins, died in Chicago on July 7. Mr. Dubbs was one of the most expert appraisers of old violins, his long years of service having given him an experience which few in this field could duplicate. It has been said that Mr. Dubbs knew intimately and had handled practically every rare old violin in existence.

Completions

A PRIZE OF ONE THOUSAND DOLLARS is offered by the Trustees of the Puterbaugh Fund for the best choral work suitable for performance by a secondary school chorus and orchestra requiring not less than twenty nor more than forty voices for performance. The contest closes December 1, 1945, and all details may be secured by addressing the Trustees of the Puterbaugh Fund, New England Conservatory of Music, 290 Huntington Avenue, Boston, Massachusetts.

A PRIZE of one hundred dollars plus royalty is offered by J. Fischer & Ben, New York City, under the aegis of the American Guild of Organists, to the composer of the best composition for organ submitted by any musician residing in the United States or Canada. The contest closes January 1, 1946; and full details may be procured from the office of the American Guild of Organists, 610 Fifth Avenue, New York 26, New York.

THE SECOND ANNUAL COMPETITION for the Ernest Bloch Award is announced by the United Temple Chorus of Long Island. The award of one hundred and fifty dollars is for a composition based on a text from the Bible, musical and suitable for a chorus of women's voices. Publication of the winning piece is guaranteed by Carl Fischer, Inc., and it will be included in the next spring concert by the chorus. The closing date is December 1; and full details may be secured from the United Temple Chorus, The Ernest Bloch Award, Box 746, Westmore, Long Island, New York.



NICHOLAS TCHEREP-
NINE, Russian composer, died in June, in Paris, where he had made his home since 1921. He was born in St. Petersburg (now Leningrad) in 1873, and studied under Rimsky-Korsakov. Later he conducted at the Russian Royal Opera House, and at the Maryinsky Theatre. In 1938 he was director of the Conservatory at Tiflis. Following the First World War he established a conservatory in Paris and was identified with the Diaghileff and other ballet productions. In 1921 he began work on the fragments of Mussorgsky's comic opera, "The Fair at Sorochinsk," and transformed it into a finished opera, which was first produced at Monte Carlo in 1923, and at the Metropolitan Opera House in New York in 1930.



NICHOLAS TCHEREPNINE

THE NEW YORK concert series of The Philadelphia Orchestra, which will open on October 2, will present Pierre Monteux and Bruno Walter as guest conductors. Eugene Ormandy, the regular conductor, will be on the podium for eight of the ten concerts, with the guest conductors each having charge of one concert.

EIGHT HUNDRED THOUSAND DOLLARS is the estimated cost of restoring completely La Scala Opera House at Milan, Italy, damaged severely by the Nazi bombings. Work has already begun on the work of reconstruction.

CHARLES FRÉVING, well-known conductor, has been named musical director of Radio City Music Hall, succeeding the late Erno Rapce.

ALEXEI HIEFF and LUKAS FOSS, young American composers, have been commissioned by the Koussevitzky Music Foundation to write pieces for the violin, cello short enough to be recorded on one side of a twelve-inch record or on two sides of a ten-inch record. The need for short compositions was originally expressed by Gregor Piatigorsky, eminent violinist, and a director of the Koussevitzky Foundation.

DESCAR THOMPSON, for the last eight years music critic of *The New York Sun*, and author of several books on music, died suddenly on July 3 in New York City. Mr. Thompson was born in Crawfordsville, Indiana, and was educated in New York. In 1919 he joined the staff of *Musical America*, later becoming editor and remaining in that position until 1943. He also served as music critic of *The New York Evening Post* and as a member of the music staff of *The New York Times*. In 1937 he succeeded W. J. Henderson as music critic of *The New York Sun*. Mr. Thompson taught music criticism at the Curtis Institute of Music in 1928 and at the time of his death was lecturer on that subject at Columbia University.



DESCAR THOMPSON

SYDNEY KING RUSSELL has won the award of one hundred dollars in the eighth annual song composition contest conducted by the Chicago Synagogue Teachers' Guild. The name of this winning song is *Harbor Night*.

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MISCELLANEOUS

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EDGAR BERGEN says to his glib cerebral progeny, Mortimer Snerd: "How can you be so stupid?" and Mortimer replies: "It ain't easy."

Consider the foregoing sentence. Instead of calling Charlie McCarthy's pal "a wooden brain-child" we used three clumsy Latinisms—"glib cerebral progeny." It is really very easy to use simple, understandable terms in any language, if one thinks clearly and sharply. Yet we have heard teachers talking to little ones in a kind of learned slang (we might have said "pedagogic jargon") which is wholly beyond the grasp of the child.

If the first act (we could have said "function") of education is to lead out (Latin *e*—out, *dūc*—lead), the second is to make clear. Perhaps you will say that the third step is to inspire. The great mind of Albert Einstein would place inspiration first. When he was asked to create a motto to place over the portals of the Astronomy Building of the Pasadena Junior College, he wrote: "It is the supreme art of the teacher to awaken joy in creative expression and knowledge." The tablet really bears Mr. Einstein's words in German, but for greater understanding we have translated them to English. But joy and enthusiasm cannot overcome the obstacles created by a lack of understanding brought about by the use of long, clumsy, high-sounding words. That is the reason why there are many teaching experts who have made far-reaching studies of the size of the child's world of words (we might have said "vocabularity") at various given ages. Anything outside of this word world is a land

unknown. (We might have said "*terra incognita*.") The teacher is wasting his own time and that of the pupil in a show of his teaching skill. (We could have said "exhibition of pedantic.") That is one of the most common reasons why some teachers fail. They never think that their first task is to measure the mental grasp of the pupil, whatever his age. In treading from the known to the unknown, the teacher must make sure that the pupil knows what he (the teacher) is talking about. He must check and "elch" this knowledge before taking the next step.

One of our friends who is, perhaps, unjust to musicologists, has a way of saying, "I don't even like that long name. My definition of a musicologist is a man who writes about things only he understands, in terms nobody else understands." This also describes some teachers who attempt to teach children in terms which only an adult could grasp. "My dear, you must approach this relatively intricate problem with a kind of supreme relaxation, so that your digits are vitalized and your fingertips may preserve their sensitivity." Pretty little Imogene dangles her legs, scratches her nose, gawks at the ceiling, and then Teacher says: "Of course you understand, dear," and Imogene smiles blindly and grunts "Uh-huh," and mentally sneers at her teacher.

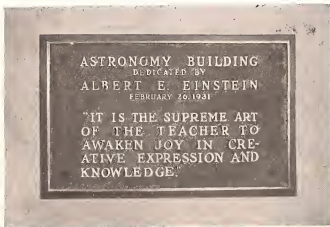
Make It Clear

The wise teacher first finds out what the little one is most interested in. That is the surest way of gaining the interest of the child. Then the problem must be analyzed; that is, separated into its component parts very much as a watch is taken apart

and the reason for each part described, so that a student in watch making could put it together and make it tick perfectly.

The description of the process, however, must be done by words, by designs, or example. If you want a lesson in words of power, which at the same time are no more than two syllables, we refer you to Robert Louis Stevenson's "Treasure Island," a rare piece of word building. It is even more unusual as a type than Daniel Defoe's "Robinson Crusoe." Moreover it is a style clearly made to fit a purpose. In our edition we counted one thousand running words, and in this passage there were just fifteen words of three

or more syllables, or only one and five-tenths per cent of the whole. The rest of the words were under two syllables. No wonder "Treasure Island" had been beloved by millions of young people. However, if we turn to Stevenson's foreword, which he wrote to his master work, we find, in a similar running thousand words that the number of terms over three syllables is eight per cent. We see that Stevenson (whose style, compared with that of the pedantic Dr. Samuel Johnson is not only always very lucid but also vastly more effective) used more long words because he was speaking to an older group. It might be a very excellent exercise for the teacher to read



English translation of the motto by Albert Einstein on the tablet at the vestibule of the Astronomy Building of the Pasadena Junior College.

"Treasure Island" aloud to some active child for the purpose of acquiring a simple use of English, and at the same time, witness what a hold this kind of English has upon youth.

A flexible use of English in the terms of today is an admirable thing. In these days of radio, newspapers, magazines, and oceans of books, together with the spread of high school and college training, the employment of words is vastly different from that of even fifty years ago. Yet the moving picture powers still get their major returns from films which admittedly are addressed to those of a very low intelligence level. If the public does not understand the film, the cascade of shakels in the box office soon stops.

The very great teachers of music always have been those who have mastered the art of making things clear. One of the famous virtuosi told us once that one-half hour with Leschetizky was worth hours spent with some of his other teachers. Leschetizky, in a few moments, with a penetration and insight rarely given to men, could throw shafts of interpretative light upon the performance of a work which made the composition live forever in the minds of his students. The large repertory of salon music written by able musicians is of great value and importance in general music education because of the greater clarity of these works and

the fact that millions can assimilate them who, if confronted with the compositions of more complicated masters, would be baffled. Devotees of Brahms, who turned up their noses at the simple and clearly defined works of Carl Bohm, asked Strunok, his publisher in Berlin, why he published such inconsequential things. The publisher replied, "I publish Bohm so that I can get the money to publish Brahms." He might have observed that many of those who preferred Bohm because his works were clear and understandable would at some later time become the most ardent Brahms enthusiasts. The education of taste for most of us progresses not by leaps and bounds but step-wise. The more obvious and charming compositions of Guriltz, Heller, Schmitt, Godard, Poldini, Thomé, Chaminade, Stindling, Lack and scores of similar composers, particularly American composers, who have written some of the most beautiful and ingenious salon music, and also the excellent pieces of salon music written by Handel, Mozart, Beethoven, Chopin, Liszt, Tchaikovsky, Debussy, Ravel, MacDowell, Nerval, and others have a significant place in music education, and foremost teachers are the first to recognize this.

Of course there is a genus type of pupil who can be started with the more serious works of Bach, Scarlatti, and Beethoven, and who will continue in this classical channel with scanty excursions into the music of Chopin and Schumann. This type of pupil is brought up to look upon the less austere composers with scorn and becomes a musical hypocrite of the worst type. This attitude has changed greatly in this more liberal

age in which the radio and the cinema are bringing the greatest performers in perhaps too familiar intimacy with the public. When a great virtuoso plays "boogie-woogie" it may be accepted as a joke by some, but others will look upon it as an endorsement of this form of musical idiosyncrasy.

Because we have been so deeply convinced that the process of analysis should be developed by all teachers, we have repeatedly endorsed in our editorials that excellent work, "The Principles of Expression in Piano-forte Playing." This book might also have been called "The Principles of Understanding in Piano-forte Playing." In fact, the German translation of this work was "Das Verständnis des Klavierespiels" ("Understanding in Piano-forte Playing"). Adolf Friedrich Christmann was born in Kassel, Germany, in 1838. He went to London in 1865, where he taught until he came to America in 1871. Here he taught with great success in various conservatories until his death in Elizabeth, New Jersey, in 1883. "The Principles of Expression" was not published until one year after his death. The work, now nearly sixty years old, is fundamental and has not been surpassed, insofar as we know, by any more recent work. When we were professionally engaged in teaching we found it invaluable in "making it clear." We also noted that the pupils who mastered it were invariably more appreciative and effective performers. It is one of the most important books in the literature of the art.

"Make it clear" might be a good motto for every studio and classroom. Perhaps you think of Wald Emerson esthetic for should we say "exclusive" or "high hat" but he certainly showed his Yankee background when he wrote in his Journals "way back in 1881: "The man who can make hard things easy is the educator."

ant, and Ferranti, all of which he played with excellent virtuosity. As a composer he has also proved very fertile. Over one hundred of his compositions and compilations are in print, a number of which are set for mandolin, lute, guitar, and orchestra. His crowning achievement is his capricious "Guitar School," in two volumes which was published in 1921. He gave subsequent concerts in Chicago, New York's Town Hall, and numerous concerts in a number of other cities in the United States confirmed his reputation as a virtuoso. In 1911 there ensued a great concert tour through all the cities of America. On this concert tour Giuseppe Pettine, mandolinist, and Adolf Friedrich Christmann, pianist, were the co-artists with Mr. Foden.

As a composer William Foden has richness of counterpoint, vigor of style, fullness of harmony, and strong glowing melody. He is a composer who knows one's place and that is the ideal which dwells in his mind. His system of instruction, Books I and II, embraces a complete course for the guitarist from the cradle to the threshold of a public career.

Mr. Foden believes in high moral character is equally essential as skill in technique; consequently his many students receive ethical guitaristic training and abundant advice. In point of performance, excellence and technique are inseparable in his mind. Among his pupils is Mr. George Kriek, editor of the Department of Fretted Instruments for The Zivne.

As to Music Appreciation

by Grace Elizabeth Robinson

A PUPIL ONCE SAID to his music teacher, "I don't like this piece of music; I can't get anything out of it. I was crazy about it when I heard you play it. I don't know whether it was the piece I liked so well or the manner in which it was played."

"Perhaps," said the teacher, "the reason you cannot get anything out of the piece is because you do not put anything into it. The composer wrote the notes as to music then and so forth. There's expression, feeling, things into a piece before we put anything out of it, and the more we put in, the more we get out of it. Goethe, the great German poet and lover of music once said, 'A play may have technique and yet neither soul nor intelligence.'"

True, and on the other hand, a player may have soul and intelligence and no technique, and therefore no expression mark is "technical" but as someone has said, "How can a fumbler play tenderly?"

It is just as necessary that the musician be technically equipped as that the linguist possess a large vocabulary. According to Cherny, "Only the performer interprets."

If one does not enjoy music it may be because he does not understand its language. Therefore, it is up to the musician to interpret the music in such a manner that the listener will understand it and enjoy it, and the only way for the musician to do this is to bring it as close as possible to "human speech"; that is, to make it "say" something to the listener.

A piece is made or marred by the manner in which it is presented to the public. It is said that Dmitri Shostakovich, which for many years went unappreciated, leaped into immense favor through the effective playing of it by Fritz Kreisler.

Take MacDowell's "To a Wild Rose," for example. One player may play it perfectly, as far as technique goes, but he does not "put anything into the piece," so of course he gets nothing out of it. It is just another, to find what MacDowell had in mind when he wrote the piece. He reads that MacDowell once threw away a scrap of paper on which was written a little tune, and that his wife, when tidying the music room, ran across it and later showed it to MacDowell. He replied, "It is not bad. (Continued on page 324)

Distinguished American Guitarist Celebrates Eighty-fifth Birthday

by Emma Marr

Cathedral, looking down upon the fields and the River Mississippi. This view was familiar to him and at times it was so full of mystery. He liked sitting there and listening to the strange sounds the wind made, whispering about the doorway of the great Cathedral. Later, in remembrance of this, Mr. Foden composed many lovely solos for the guitar: Zephyr Breezes, Silvery Sounds, Myrtle Star, Evening Song, Twilight Dream, Meditation, Lullaby, Religious, Goodnight, With Thee, and many others.

The river, and all the sounds which the river boats created inspired him to compose the very beautiful compositions *Our Bonnie Boat*, *Pilot March*, and *Spain* among others.

He was thirteen when he started taking lessons on the guitar, first from Jeremiah McGrath and later of William O. Bateman. The young man made prodigious progress in guitar playing during the next few years. Scarcely fifteen, he played difficult pieces on the guitar with peculiar precision and power. His simple, boyish unaffected manner and his total lack of self-consciousness won him respect and affection. At this early age he directed an orchestra which gave many public performances.

During the next few years another white milestone was added to his career. He gave his first concert in his native city and was acclaimed "The Greatest Guitarist of America."

Jacob Ortner, Professor at the State Academy of Music, Vienna, Austria, wrote of Mr. Foden in the *Austrian Guitar Review* in 1930:

"The greatest guitarist of America, a virtuoso, William Foden is distinguished by a brilliant and infallible technique and a richness and fullness of tone. In tremolo playing he is as yet unparalleled and any one studying his Fantasy on the song *Alice Where Art Thou?* which was published in 1894, must regard him as the Father of modern tremolo playing."

During his great concert activity between 1890 and 1930 his programs comprised, apart from his own compositions, almost the best works by Sor, Mertz, Giuliani, and Ferranti, all of which he played with excellent



WILLIAM FODEN

WILLIAM FODEN, guitar virtuoso and composer, was born in St. Louis, Missouri, March 23rd, 1850. At the age of seven he began taking violin and theory lessons. A serious little boy, he often was found sitting on the stone steps of a nearby

Our Musical Good Neighbor, Brazil

A Conference with

Olga Coelho

Distinguished Brazilian Soprano and Guitarist

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Olga Coelho has made a unique place for herself in world music. Possessing a thoroughly trained voice and a vast repertory of classic works, she has chosen to devote herself to the folk songs of South America in general and of her native Brazil in particular, accompanying herself as the guitar. Much of this rich literature has been made available through Mme. Coelho's interpretations and transcriptions, born in the Amazon province of Brazil. Mme. Coelho began piano study at the age of six. Her vocal debut, however, came earlier. At three, she was taken on a boat trip along the Amazon and became lost on the ship. Fearing that the child had fallen overboard, her parents searched frantically for her and found her, at last, standing by the little "German band," singing the Merry Widow Waltz. At fourteen, she fell in love with the guitar, which her parents objected to on the grounds that it was too "popular" an instrument for serious study. When her grandfather gave her money to buy an umbrella, young Olga promptly spent the sum on a cheap guitar which she snuggled into the kitchen, doing serious practicing under the indulgent protection of the cook. Even before this, the girl had become enamored of the colorful native songs and legends, transmitted to her by an ex-slave of her grandmother's, as African Negroes nearly a hundred years old. Out of these early years grew a distinguished career as folklorist and guitarist. After serious study at the Conservatory of Rio de Janeiro, Mme. Coelho appeared in Brazil—where she believed her success was due solely to the enthusiasm of her friends. Determined to put herself to a more impersonal test, she accepted an engagement in the Argentine where she was entirely unknown and where her success was even greater than at home. This encouraged, she appeared in Germany, Italy, Austria, France, Holland, Belgium, England, Portugal, and Hungary, coming at last to the United States where she and her husband, Gaspar Coelho, the poet, now make their home. She has never retained her interest in folk-music and has supplemented her vocal and purely musical studies with guitar instruction from Andres Segovia. In the following conference, Mme. Coelho analyzes the elements of Brazilian folk-music and suggests effective means for the singing of folk-songs.

—Elliott's Note.



OLGA COELHO

THE PURE FOLK-LOVER differentiates between genuine folk-music which has no one composer but grows gradually from the people themselves, and composed or arranged folk-music which represents the work of individual composers expressed in the folk spirit.

In my own work, I do not bind myself by this distinction, since songs that have been arranged or modified by composers of the standing of de Falla, Albéniz, or our own Villa-Lobos deserve recognition. Anyone who is genuinely interested in folk-music would do well to explore both kinds. Again, the folk-singer should not be misled by the seemingly artless nature of folk-music. Certainly, it is artless enough when sung by those who approach it as tradition and not as art; but when folk-music is given the art status of public performance, it requires the same study and care as any medium of art. Hence, I believe that the folk-singer needs the same firm background of vocal projection and musical style as the singer of *Lieder*. A specialist in folk-poetry once suggested to me that intensive study would spoil my spontaneity. "Not at all!" I replied: "Study never spoils anything—and certainly, you do not feel that your own work is spoiled by a knowledge of grammar and rhetoric!"

A Blending of Strains

Brazil has developed a music of its own since the eighteenth century. Brazilian folk-music blends the rich influences of three important strains. First there is the Portuguese, brought over by the colonists, based on the seven-tone scale, and reflecting distinctly European characteristics of melody and classical form. Naturally, the Portuguese strain is frequently dominated by the equally Spanish influences of rhythm and color—indeed, both Spanish and Portuguese music shows Moorish qualities and it is perhaps this derivation from the Moors that makes them rather similar fundamentally. It is easy to imagine these Portuguese colonists, hun-

dreds of years ago, coming to a rich, wild new land to make their fortunes, but always hoping someday, somehow, to go back home. Whether or not they realized this ambition, its spirit lived with them, and hence, many of our Brazilian songs clearly show an interesting blending of European form with a yearning, nostalgic spirit. The Fado is one of the most typical of these Portuguese-strain folk-songs. It is used chiefly as a serenade and is always and rather homesick in character. In comparatively recent years, our musicologists discovered that this Portuguese song really originated in Brazil. It was developed by lonely, homesick colonists who felt a need for expressing something they had never felt before, when they were at home in Portugal, and invented this first native song in order to free their hearts.

The second influence that has gone into the shaping of Brazilian music is that of the Negro—the African, who was forcibly imported into Brazil in the slave trade. Because these people were brought in to be slaves, they lived in constant contact with the white colonists—either as farm workers or house workers—and they had no independent development of their own. This enforced close contact brought about an interesting musical development. The African Negro is, of course, deeply musical (as everyone in the United States well knows). However, native African music is wholly devoid of melody. It is sensitive to express feeling, in chanting and intonation, and very rich in rhythm. Accordingly, the slaves who heard melodies of European origin soon adapted them to their own use through variations in rhythm and intonation.

All singers who learn by ear show a tendency to modify their songs, and soon it developed that two songs existed instead of one—the European original and the "new" song that blended the same melody with African elements of rhythm and tone. It is interesting to observe, by the way, that this same phenomenon occurs in all lands that have a Negro

population. Whether in Brazil, Cuba, or the United States, the characteristics which we call "Negro elements" merge with the native elements in such a way that the native strain suggests itself in tone and rhythm. Hence, "Negro" music shows identical elements in Brazil and in the United States—but produces an entirely different effect because its individualities have been merged into European music of different background. Again, certain rhythmic patterns which we think of as Negroed are sometimes purely Spanish and not African at all! Syncopation, for example, was introduced by the Moors—who took it to Spain, where the colonists of long ago carried it to far-away lands in which (Continued on Page 526)



OLGA COELHO IN CONCERT COSTUME

From a Studio Window

by Viva Faye Richardson

Observations Based on Thirty Years of Teaching at Illinois Conservatory of Music, Mount Holyoke College, and Northfield School for Girls.

"WHAT am I doing? Will this do it? Is it worth doing?" I often ask myself these questions which were once put to the students of a specialist in the medical profession.

Let us consider them for a moment in the light of our own profession. We are trying to teach others to play the piano. The following are some of the problems we all meet along the way, and the solutions which I have found as "never fail" ones during my long years of teaching. Some are original, some are assembled and modified, but all have become part of my creed as a teacher, so I present them with enthusiasm.

Who of us does not meet daily the problem of too loud an accompaniment, too swift a pedal, too lax a tempo in rubato? Each of these troubles may be cured by applying the psychological principle of "going to extremes."

Remembering that I don't want to counsel my pupils to play the right hand of a composition "on top of the keys" and then the left hand similarly, I experimented one day in my early teaching when a pupil was playing *The Rising Sun*, by Torjensen with too loud an accompaniment. This was true especially of the first and the last parts which I asked her to practice with the accompaniment "on top of the keys," touching the keys with well-raised fingers for the sake of definition, but not depressing them, and at the same time playing the left hand melody along with a full vigorous tone. She was a conscientious pupil and the result in a few weeks time was electrifying to both teacher and parent. Then we applied the same principle to Mendelssohn's *Song Without Words No. 2* where the accompaniment is divided between the hands in broken arpeggios, and also to chordal pieces where all but the top note is played. As in Cyril Scott's *Leeds*, at the end of the last line where it is effective for the alto to predominate as a counter-melody, letting that sound vigorously while all other voices are played on top.

The example of a too swift pedal, or pedaling on the back, may be cured in the same way by purposely going to the other extreme of a too late pedal. "Overlap the pedal," I say to my pupils, after they have formed the habit very slowly of changing the pedal with the note. I cover up all ascending notes with a sheet of music, except for the one in question so they are obliged to think and go slowly, taking one step at a time. This plan consistently followed for a few weeks while temporarily unpedaled to the ear does eventually bring us to the happy medium and to a correct legato pedal.

The Metronome Helps

Too free a rubato may be helped by going to the other extreme and playing even a Chopin Nocturne once with the metronome, as I have heard Heinrich Gehard illustrate so successfully. Too strict a tempo? Yes, but afterward a pupil emerges keeping the shape, and if musical, also with the give and take which his imagination dictates, without overdoing the rubato. Harold Bauer once said that the most impressive performance of "Lohengrin" he ever heard was the time The Boston Symphony Orchestra played it for rehearsal from beginning to end with the metronome.

This principle may be continued of lifting in curing a sluggish touch, for instance, by practicing legato passages finger *staccato* or vice versa, helping a dis-

connected touch to become legato by purposely holding over each note after the next is played.

Do you dread to teach this pupil who does it to such an extent that reading is a very difficult matter? And do you ever recommend that the pupil play the piece first of all on top of the keys? It works. For then she cannot use her ear and she must really think each note. When the habit of taking the right key is once established, the actual playing of it presents no difficulties.

My pet method of teaching legato chords, when it is desirable to make some connection between them with the fingers as well as with the pedal, is to encircle the name of the finger on which we are to "pivot"; that is, we hang on to the finger which is encircled, raising all the others. We "pivot" on the one or one not duplicated in the next chord, missing the ones which are with the pedal, is to encircle the name of the finger on which we pivot will not be the top finger, in which case it is a more difficult, but excellent training, incidentally, for independence of the fingers. The result of course is a sostenuto effect which cannot be obtained by pedal alone.

And may I suggest a most efficacious way of helping a pupil to get the feeling for a singing tone. Ask her which is warmer in actual temperature, a black or a white key. Let her feel of them respectively for a few moments. Then tell her that the same touch she used to determine the difference in warmth between the two keys is the type of touch we want for pressing out the tone of the lyrical passage—intensity with the key on an outstretched finger and extreme sensitivity of feeling. Also as an antidote for superficial touch I often play the melody on top of the pupil's hand, asking her to do the same to mine. The result as the piece is the depth of tone we were striving for.

This brings me to the Philipp Method of holding down all the notes possible in a finger passage, which does many things for us technically besides being a help in the aforementioned trouble of insensitiveness. It is a help in breaking the habit of "placing" fingers quickly over their respective keys, which Harold Bauer considers of as much importance as the training of the fingers themselves. And such devices make us think and go slowly, for this reason if for no other, are worthy of presentation.

Thinking Each Note Play!

How important from both the interpretative and technical standpoint! If what we play sounds "intended" as Matthay says, we have already gone a long way toward making it convincing. And no real technical accomplishment is achieved for the student.

In the case of a very superficially played technical passage I have often asked the pupil to play the thumb every time it occurs, on the wood just below the key or even up on the rack. Next we do the second finger this way, then the third, fourth and fifth. By this time the pupil has had to go slowly in order to think when she plays on the keyboard and when on the wood that not a note can be played carelessly, and the result is indeed a revelation. I have heard the middle section of the Schubert *Impromptu Op. 142, No. 2* quite reformed and turned into a passage of sparkling jewels under this treatment.

Rhythms too, are helpful to this end of making us think through the hundreds of repetitions which are necessary for the mastering of a difficult passage. I use thirty-six:



Then the same thing, substituting triplets for the eighths,



and in the last twelve substituting four sixteenths for eighths in each group.



This helps too, indirectly, in developing speed.

Another assistance to speed is the well known velocity principle. Beginning with one note or section, add another note or section, placing fingers ahead as far as possible over their respective keys, until the passage is completed. Always only comfortably fast and the speed will naturally tend to day under this treatment. And is a purely technical passage, the use of the metronome, working notch by notch from a slow beat, has always seemed to me a most remarkable way of training our maximum mind, giving us control as it does, from repetitions in different speeds and at the same time keeping the interest as we watch our own progress in black and white.

I often remind my pupils of what Vladimir de Fuchmann said to me as he grew older, that he never would allow himself to play a piece in which he had memorized it and forgotten it seven times—and of Paderewski's remark, when he removed some Debussy numbers which were scheduled to close his program, saying that since he had known them only four years, as the time for his recital approached, of course he did not have the temerity to play them. Such examples are of course a revelation to students who are prone to tire quickly of their pieces and who need to be inspired with high standards of performance.

And when the time comes for them to play in public, which is after all, their final teacher, how about nervousness? Well, let us disregard it. As P. Addison Porter, in the Normal Department of The New England Conservatory used to say, "Never mention nerves."

Overlearning Our Pieces

I like to treat every performance as an important one in preparation and the time of night, the occasion when the hour arrives. To treat the performance as an important one beforehand means a large margin of what corresponds to "overlearning" in psychology. Our pieces must have so much extra thoughtful repetition that no matter how we feel they can be depended upon to do what they have been so carefully trained to do.

And then to say to our students, "we must keep a fine balance between ourself and our inner self—between the conscious and subconscious." The Lenchesky maxim, "First of all a piece must be accurate, then beautiful, then effective" often comes to my mind in the matter of overlearning. Overlearning, then, is not stayed over long in the purely academic sense, let us be sure that our message is truly beautiful and effective by being absolutely a part of us. Let us give it with sincerity, and because we know it so well, with freedom. As the Lenchesky injunction comes to mind, "You must either think, 'These people are all my friends—I love them,' or you must think, 'This audience is so many change heads, what do I care?' In either case you will be free."

It is possible to "lose" ourselves into actually anticipating a great work with pleasure—the pleasure of selves as only channels to the end. When the performance can be a memorable one of regarding our performance from the give and take of the inspiration performer—and we as teachers will remember the wins into this perfection, and perseverance which efforts have indeed been worth while.

Those who read the first section of this article in *The Evening Post* will find great interest in Mr. Lee's graphic description of the musical educational activities in China. He was born in Peiping, July 18, 1907, and received the degree of B.A. from the Yenching University (1930). He received the degree of M.Mus. (1937), and the degree of M.Mus.Ed. (February 1945, as of 1937) from Oberlin Conservatory. He has held many important musical positions in China, and has been a promoter and organizer of many of the progressive musical movements in his native land. In 1941 he organized and was one of the four conductors of the 1,000-Voice Choral Concert in Chungking. In 1942 he organized and conducted the Chungking Five-University Chorus concert tour to Chungking. He has written many books upon choral singing and they have been published in Peiping, Chungking, Hongkong, and Calcutta—Entree's Note.

Musical Advance in China

Part Two

by Pao Chien Lee

Dean, National Conservatory of Music
Chungking, China

WE ENCOURAGED choral singing in schools too, especially in colleges where generally there had been no music education at all. As a part of my work in the Committee on Music Education, I had the pleasant duty to organize and train choruses in five colleges and one high school in the area of Greater Chungking, traveling ninety miles every week on bus, truck, sedan chair, and sometimes on foot. I still remember very clearly a rainy evening six years ago. I went to the National School of Pharmacy, ten miles out of Chungking, where I was to lead a chorus rehearsal. I went into the practice room in wet clothes and muddy shoes. My chorus gave me such a hearty welcoming applause that I was embarrassed like a child. They evidently hated to miss a rehearsal and, somehow, they did not expect me in such weather. Moved as I was, I sat beside the four-octave reed-organ and conducted my chorus. The light from the wood-oil lamps was dim, and the rain outside was giving us quite a bit of competition, but it was one of the most responsive and inspired rehearsals I ever had.

The Massed-Choral Movement

We had the Chungking Six-School Joint Concert in 1940 as a result of this extra-curricular musical activity. We enlarged our activities the following year by mobilizing twenty-one choruses from high schools, colleges, factories, and troops, and gave a 1,000-Voice Choral Concert in the open air, celebrating the first anniversary of the National Spiritual Mobilization Movement. The program was all Chinese, including several songs specially written for that occasion. For the accompaniment, we picked fifty "crack" players from ten bands. The program was given right after the Generalissimo's address, most of the time "singing in the rain." The Generalissimo was so pleased that we were asked to give a "command performance" that very evening at the Spiritual Posters in the downtown section. We rushed everything and the "street concert" began at 7:30 P.M. Just imagine a thousand smiling youths singing to an audience extending three or four blocks in all the four directions: it was a most impressive

and memorable event. We were very lucky to be able to borrow three trucks to send these singers to their destinations after the concert—the farthest being twenty miles out of town. As the last truck started off at three o'clock in the morning, the uncomplaining singers, tightly packed in the truck, were still singing at the top of their lungs: "Stamp out, men, with jubilation; join the troubadours of the nation."

Since 1941, every year in the National Spiritual Mobilization Day (March 12th, the day of the death of the Sun Yat-sen), there are many places in Free China where 1,000-voice, sometimes even 10,000-voice, mass singing concerts have



THE CHENG TU FIVE UNIVERSITY CHORUS
THE CHUNGKING FIVE CHORUS

They had a "swell" time together. Both conductors, Miss Stella Graves, and the author, are Oberlin trained. This snapshot was taken when one of the professors in the group was shouting "Sally awfully, while you smile!"

been given. On account of my official positions in the Ministry of Education and later in the National Conservatory, I have received during these few years many letters asking for music teachers who can organize and conduct a 1,000-voice chorus. The 1,000-voice chorus has become so popular that we are literally singing our way to victory!

Two more choral activities worth mentioning are the Chengtu Five-University Chorus touring Chungking in 1939 and a return visit by the Chung-



THE AUTHOR CONDUCTING
THE HUGE CHORUS

The "conductor's stand" is two square tables placed together. The specially organized band of sixty players is in the center, in the background are bombed buildings in the process of being rebuilt.

king Five-University Chorus in 1942. Chungking and Chengtu are the two biggest cities in Szechwan province, with a distance of three hundred miles in between. Both concert tours were exceedingly successful and were received with great enthusiasm, in spite of many of the difficulties to overcome—transportation was just one of them. These concerts not only bound the two sister cities in closer cultural relationship and in keener appreciation of each other, but also showed that there was nothing impossible under the sun, once we determined to do it.

The musical advance in China, which was noted in the first section of this article, was promoted by the Committee on Music Education, established in the Ministry of Education in 1938. After the first committee meeting in 1938, everybody, especially Minister Chen Li-fu, was so enthusiastic about how much music could help in the war effort and in the reconstruction of China that a permanent committee office was formed with the Minister as chairman. Among many of its services, publication of a monthly magazine, "Musical Breeze," (now in its fourth year), and many songs which have been published, deserve first mention.

There are at least two out of the many resolutions of the Committee which are of popular interest. The first is that April 8th, the legendary birthday of the Ming-Ti, First Emperor of China was chosen by the Committee and announced by the National Government to be National Music Day. In other (Continued on Page 538)



FORBIDDEN CITY CHORAL CONCERT
In front of the Palace of Supreme Harmony

Superstitious Musicians

by Dr. Waldemar Schweisheimer

SOME YEARS ago Victor Kolar, then musical director of the Detroit Symphony Orchestra, refused to conduct a performance of Tchaikovsky's Sixth Symphony. Miss Olga Fricker, a well known dancer, was scheduled to appear in the performance, but Mr. Kolar refused to conduct because he did not want Miss Fricker to take the risk of a fatal accident.

Fifteen times, he said, after he had conducted the symphony, some one of his personal friends had died. He had no explanation for the coincidence and he himself had no personal harm from the conducting. Mr. Kolar pointed to the fact that the Sixth was the last symphony ever conducted by Gasp. Gabrieliwitsch. Dr. Cooke, editor of *The Bruce*, made an interesting comment to that fact. Mr. Gabrieliwitsch had been suffering from a slowly maturing intestinal cancer. Once Gabrieliwitsch called upon Dr. Cooke and anxiously described his pain which had persisted for a long time, saying at the time that he feared cancer. This was at least two years before his performance of the Tchaikovsky Sixth, and the connection between his death and that particular symphony seems, therefore, rather vague. Such insight into the actual cause of a super-

stitious belief, if ever it touched Mr. Kolar at all, brings relief of only short duration.

Napoleon III and the Opera

Once a superstition fastens itself upon an object, it is hard to shake off. In the days of Napoleon III the opera "Charles VI" by Jacques Halévy was dreaded by singers. The famous French tenor Rupine Massol sang the title role, but on three successive nights someone in the house dropped dead after Massol had sung his leading aria: *O God, Kill Him!* The last was Habonich, conductor of the opera. Massol refused to sing the role again and the opera was discontinued for nine years.

At the beginning of 1858 Napoleon ordered a revival of the opera; Massol was supposed to sing the title role again. The house was jammed to the doors by an audience awaiting the arrival of Napoleon and Empress Eugénie. However, on the way to the opera house, Napoleon's coach was bombed by the Italian anarchist, Orsini, and though the Emperor was unhurt, many people were killed. The opera was not performed and nobody tried later on to prove the

abundance of the old superstition.

At one time Offenbach's opera "Tales of Hoffman" was supposed to bring bad luck to all who had anything to do with it.

Robert Schumann, a mystically minded composer, once found a pen at the grave of Beethoven, and kept it carefully. He intended to write a symphony with it.

Examine Yourself

It is a psychological mistake to try to suppress those slight inclinations to superstition in other people. Examine yourself—and you will find certain traits in your everyday life which may very well be called superstitious—and the more so, the more sensitive is your nature. Some of those superstitious customs give a feeling of security that cannot be acquired in another way. If they are taken away, there may be a gap in the mental attitude which makes for uncertainty and hesitation. Man is made up partly of nerves—and particularly the high strung nerves of musicians need special consideration and patience. Modern psychotherapy has decidedly more understanding for those traits of the nervous system and the mental attitude than the rougher therapy of the past which wanted to "harden" will power. Every congregation, of course, is of evil as in any condition of mental behavior.

Enrico Caruso

To say that not only Massol but quite a few other tenors and singers were inclined to superstition, would mean an understatement of rare quality. Caruso was the prototype of this kind of mental attitude. Dorothy Caruso and Farrar-Godard have described how he did pathetic things to avert the catastrophe that he felt threatened him. He was afraid of women hunchbacks; he never passed under a ladder or wore a new suit for the first time on a Friday. Neither would he depart or arrive on Friday. In one of his letters he recounts a series of small accidents that had occurred mysteriously during three (Continued on Page 530)



A GALA CELEBRATION AT THE GRAND OPERA IN PARIS
See reference in text to the Holévy Opera, "Charles VI."

"FORWARD MARCH WITH MUSIC"

The Greeks and Musical Therapeutics

On Their Use of Music to Curb the Passions,
Improve the Complexion, and Cure Diseases

by Felice de Horvath

Instructor in Violin and Theory
University of South Carolina

"The man who has music in his soul will be seen in love with the lovely."

PLATO
The Republic, Book III, Sec. 402

The many who have become interested in the use of music as a therapeutic will be intrigued in learning of the value placed upon the subject by the Greek philosophers.

—Eaton's Note.

WITH INTEREST in the therapeutic value of music very much in the public mind at this time, it is intriguing to search back through old records and remind ourselves how ancient is this belief in the efficacy of music to cure ills of both the body and the mind. Truly there is nothing new. We think we are being very modern, but listen to some of the stories from writers of antiquity.

The Greeks attributed various aesthetic qualities to their several genera and modes. There were three genera; the diatonic, the chromatic and the enharmonic. Aristides Quintilianus (page 118 in the treatise by Melchior) says, "The diatonic genus is mainly; the chromatic is sweet and the enharmonic animating and mild." In another place he says, "The diatonic is the most natural, because all who have ears, though untrained in music, are capable of singing it."

Plutarch (64 A. D.), in his first essay against Cobolus, the Epicurean, asks, "Why does the chromatic genus melt and dissolve (the senses), and the enharmonic brace the nerves and compose the mind?"

According to the practical musician, Aristoxenus (fourth century B. C.), the ears of the Greeks were very sensitive as to intonation. Their language was music itself, with its delicate inflections, and their ears so accustomed to sweet sounds that they were fastidious judges of melody, both by habit and education.

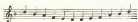
Our ears have become dulled to melodic implication by reason of our complicated harmonic system. In hearing the various Greek modes in the different genera, we are not able to detect the quintessential differences in the melodies created, but so many writers have mentioned the effects of music that without understanding why, we are intrigued and a little envious that such obvious delight in the monophonic line should be denied us.

An Invention of Olympus

In particular is the enharmonic genus extolled. Now there is great disagreement among learned authors as to the composition of this genus. On the one hand we are told that it contained the diatonic, that is, the divided semi-tone, or quarter tone. "How," queries Dr. Burney, in his Dissertation on ancient music, "can modern musicians conceive of pleasing effects produced by intervals which they themselves are unable to perform, and which, even if they could introduce them into melody, could be given no harmony that would be agreeable to the ear?"

In several passages from the old Greek writers, it

would appear that there were two kinds of enharmonic genera, at different periods, and it is the more ancient of these, attributed to Olympus (697 B.C., pupil of Marস্যas), that wrought such marvelous effects. Plutarch, in his "Dialogue on Music" says, approximately, "Olympus is thought by musicians to have invented the enharmonic genus, for before his time all was diatonic or chromatic. He is supposed to have hit upon the invention in some such way as this. While prolonging on his lyre in the diatonic genus, it is imagined that passing frequently in his melody from Paramease and from Mese to Parhypate Meseon, skipping over the Lichanos, he observed the beauty of the effect. Being struck with it, he adopted and composed in it, in the Dorian mode, without touching any string of his lyre peculiar only to the diatonic or chromatic genera." This means, in a simple manner of speaking, that the melodies of Olympus were composed on a scale that missed every third sound in each tetrachord. Now if the Dorian mode, in which Olympus composed, answers to our key of D natural (Melchioras) then his available notes were



This is identical with the old Scotch scale in the minor, a plaintive, charming succession of sounds.

This possible interpretation of Olympus' scale receives further confirmation in an article by Raneau (1882-1884) who discovered an ancient Chinese scale, preserved in numbers, which turns out to be this identical Scotch scale.

This is not to suggest that Chinese, Greek and Scotch music had a common source, but it is well known that both Chinese and Greek musical systems were entirely monophonic and it is not at all impossible that both worked with a similar succession of sounds.

It is remarkable that all the ancient modes or keys were minor. No triads or systems have come down to us showing any provision for a major key. This must have given a melancholy cast to all their melodies.

Plato (427 B.C.) and Aristotle (384-322 B.C.) credit each mode, as well as each genus, with certain attributes. The Dorian mode is masterful; the Lydian sweet and effeminate; the Phrygian furious, and so forth. It may be that a change of mode meant also a change in style and tempo.

Writers speak of "soft Lydian, grave Dorian, furious Phrygian." Perhaps these terms correspond to our allegro, lento, feroce. Perhaps the mode took its cue from certain poetic accents. Indeed, ancient writers often speak of the "Dorian measure or Phrygian measure" as though it indicated a specific step or rhythm. One writer suggests that the Mixolydian mode might be compared to the trochaic foot; the Phrygian to the anapest; the hypo-Lydian to the iambic, and so on.

Various Modes, Various Attributes

However this may be, the study of music was universal in Greece and treated with the utmost seriousness. According to their scholars, only by the pursuit of music could good manners be obtained. Countries which did not stress music were "barbarians." The ancient Greeks decided to replace their battle trumpets with flutes "to curb the savagery of their soldiers." The first Arcadians were so rough and uncouth, according to an account of Polybius (circa 204-129 B.C.) with such terrible tempers, that the government decided to incorporate music into the very heart of the people. It was made law that children from a very tender age to thirty must "sing to measure their songs and hymns; must assemble once a year in the public theatres and there dance and sing to the sound of flutes and participate in games suited to their various ages." Polybius further goes to say "For though they may know all knowledge of every other science, they does not . . . deny that they are skilled in music." To this practice of music, over a period of years, was attributed the eventual refinement of the Arcadians, their charming manners, fine complexion, gentle customs and sweet dispositions!

If this taxes the credulity, hear what Homer says of the power of music. On leaving Olympian, Agamemnon chastises a musician on guard over her, to protect her clarity: Here is the quotation, Pope's translation, Book III—

(Continued on Page 524)

Highlights Among the New Recordings

by Peter Hugh Reed

RAVEL: DAPHNIS AND CLOE (Ballet Suite No. 2). The Boston Symphony Orchestra, direction of Serge Koussevitzky. Victor set SP-1.

Of the two suites that Ravel later drew from his ballet "Daphnis and Cloe," which he composed for performance by the Diaghileff Ballet Russe in Paris in 1919, the second has been the most popular, and has long been an established favorite in the concert-hall. No other conductor seems quite to achieve the imaginative reading of this score that Koussevitzky does. He brings to his interpretation the scintillating polish, the fluidity and the subtlety that the score demands. The music is delicately pastoral in the opening, with its chirping birds and lilt of Paul Lecoq. It builds to a whirling finale which can be most exciting in the concert hall. Nowhere has Ravel devised such effective orchestration as in this music; we forget that the themes are not in themselves especially distinguished, instead we hear the wonders he does with them in an orchestration which is filled with a varied interplay of coloration. There is in this music both the spirit of the old world of France—the days of court ballets—and a modernity which owes its enchantment to the enlarged symphony of our times.

As admirable as this recording is, it still only approximates the wonder of the suite when heard in the concert hall. However, no one else has given this music quite the same performance on records as Koussevitzky, and Victor was very wise in having him re-record it since his old set dated back to 1929. The present recording brings out more lustre, more beauty of tone and it procures a clarity of line which was formerly only hinted at.

Debussy: Two Nocturnes—Nages and Fêtes; The Philadelphia Orchestra, direction Eugene Ormandy. Columbia set X-247.

Mr. Ormandy plays these two impressionistic pieces of Debussy less vividly than some other conductors. He realizes that they are nocturnes, in which the colors are not bold, but subtle and subdued, and in so doing he lends them a dream-like enchantment. *Nages* or *Cloë* is a contemplative landscape, one we might imagine by closing our eyes and thinking on a passage of clouds in a night sky. It is music of a soft vaporous character, and its tonal tints are delicate throughout. The recording here is quite good, but it should not be played at a high level, for to do so would be to spoil the lucid vibrations which the composer intended to be conveyed.

Pêtes or *Fêtes* is a different work; here the composer evokes "the resolute, dancing rhythms of the atmosphere" and introduces an imaginative procession which approaches, momentarily appears, and then recedes from view. Again the picture is one which might find in a dream rather than in reality. For in both these nocturnes the impression conveyed is entirely visionary. Mr. Ormandy establishes his mood in the rhythms of the music, in an admirable precision of line when once the marching revelry begins. Others seek to give this music more life and color, like a Mardi Gras, which to our way of thinking completely disturbs the dreamlike quality of the score. The recording of this nocturne is also well done.

Mercer-Raskin: Theme from the Motion Picture *Laura*, and Tarentino: Selections from the Motion Picture *Fun and Fantasy*. The Janssen Symphony Orchestra of Los Angeles, conducted by Werner Janssen. Victor disc 11-8406.

Very little of the music devised for Hollywood picture themes lend itself to symphonic treatment, and the *Theme from Laura*, on which a popular song already

exists, is no exception. What has been done here with that theme is to create a sort of symphonic fantasy which will probably appeal to a lot of people, particularly if they have not been subjected too much to the popular song. Tarentino's *Scherzo*, although too reminiscent for its own good, is a more definite piece. It gets off to a good start but turns too sentimental for enduring pleasure. Perhaps it were best to consider these pieces as belonging to a sphere of their own—a sphere which those of us who are concert-hall minded are not as yet convinced has shaped itself advantageously.

Gould: American Salute (When Johnny Comes Marching Home), and Yankee Doodle Went to Town; The Boston "Pops" orchestra, conducted by Arthur Fiedler. Victor disc 11-8762.

Morton Gould has a quality of Peck's Bad Boy in him; he is slick, smart-alecky, and even vulgar. His *Yankee Doodle* is showy and blatant—bordering dangerously near to the burlesque, but one can believe it gets a leg hand when it is heard at a Boston "Pops" concert. What Gould has done with the old tune Johnny Comes Marching Home there is more appreciable; it is a spontaneity and a liveliness to this arrangement which is typically American and appreciably peevish. The music suggests a spirit of celebration for a "Johnny marching home."

It is quite different from Roy Harris' overture on the same song, which aimed for a higher artistic standard but which failed to realize the spontaneity that Gould achieves. Fiedler plays both pieces in an admirably straight-forward style and the recording is excellent.

Lalo: Symphonie Espagnole, Opus 21; Nathan Milstein (violin). The Philadelphia Orchestra, direction of Eugene Ormandy. Columbia set 991.

Lalo's Symphonie Espagnole remains one of the most effective works in the violin repertoire. It is, of course, neither a symphony nor a concerto, but a suite. Based on Spanish melody, it remains one of the most persuasive and of this kind ever written, perhaps because it was originally devised for the noted Spanish violinist Sarasate, and also because the latter gave Lalo advice and help when he composed the work. Of the several performances of this work on records, Milstein's seems to this writer the most appreciable from

almost every standpoint. The music demands not so much showy virtuosity but the kind of technical assurance that Milstein possesses. He combines happily technical brilliance with a tonal lyricism which is most gratifying. The suite is recorded here sans the *Intermezzo* which Sarasate always omitted in his performance. This particular movement has a charm of its own, but its omission is not inhumane in our estimation. Mr. Ormandy provides Mr. Milstein with excellent orchestral support, and the recording is satisfactory.

Moussorgsky: Boris Godounoff—Excerpts; Alexander Kipnis (bass), Ilya Tamarin (tenor), Victor Chorus (direction Robert Shaw). Victor Symphony Orchestra, conducted by Nicolai Berensson. Victor set 1000.

Moussorgsky: Boris Godounoff—Excerpts; Enzo Pinza (bass). The Metropolitan Opera Chorus, and Two sets of Excerpts from Boris Godounoff released recently within a few weeks reveals the keenness of the competitive spirit existing in the American record field. Of the two sets, the Victor appeals most to us because it is sung in the original Russian, and because Kipnis proves to be more at home in the role than Pinza.

The Columbia set is sung in Italian, a language which weakens the effect of Moussorgsky's vocal lines. Pinza is most impressive in the *Forewell* of Boris to his Son and the *Death Scene*, but where the music proves too high for the best results in his voice—none of it he has to shout, which is a pity. Kipnis, on the other hand, sings throughout with richly resonant tones and evidences no difficulty with the high tessitura. Both the Victor Chorus and Orchestra acquit themselves more auspiciously than more auspiciously than the Metropolitan Opera Chorus and the untrained orchestra employed in the Columbia recording. To our way of thinking, Berensson gives a more finished orchestral performance than Cooper; one has the feeling that the latter would have profited with more rehearsals.

Neither set has a completely ideal group of excerpts from Moussorgsky's famous score. The Victor set contains the first half of the opening scene for chorus; the complete *Coronation Scene*; *Varlaam's Song*; the *Shoulaki and Boris*, in which the former tells the *Chor* that a pretender to the throne is at hand; the *Halfway* of Boris to his Son and the *Death Scene*. Columbia's choros (a more lush and complete opening scene for *Coronation Scene*; the *Monologue* and *Malfunction*—a humble monk; and the *Forewell* and *Death Scene*. Shoulaki and Boris provides a continuity between Boris' two big scenes which is commendable. The inclusion of *Primen's Tale* in (Continued on Page 494)



WERNER JANSSEN

RECORDS

"FORWARD MARCH WITH MUSIC"

THE GREATEST OF TENORS

ENRICO CARUSO. By Dorothy Caruso. Pages, 303. Price, \$2.75. Publishers, Simon and Schuster.

"A big chest, a big mouth, ninety per cent marrow, ten per cent intelligence, lots of hard work and something in the heart." That was Enrico Caruso's answer when requested to give the requisites of a great singer. The little Neapolitan boy who became the world's greatest tenor, ranking in fame with the sopranos, Jenny Lind, Adolphe Patti, and Amelia Galli-Curci, had an intimate domestic life which could be revealed by no one but his devoted wife, Dorothy Caruso. Mrs. Caruso, the daughter of a distinguished lawyer and editor, Park Benjamin, and the granddaughter of a noted newspaper publisher and lecturer also named Park Benjamin, was born into the social set in New York City. At thirteen she was sent to a convent school. In 1917 she met Enrico Caruso and a romance developed immediately. After a few months of courtship, the world was surprised to hear of their elopement. Mrs. Caruso has written this very unusual book to interpret the real character of her noted husband to the public.

Your reviewer, who has had enviable friendships with a large number of musical artists, including Caruso, has observed that they often have suffered from the distorted imaginations of well-intended press agents, who have built up ridiculous fictional tales about them, with no basis of fact. Some of these tales have been very injurious, and most of them are stupid. The public has a right to know of the famous figures as they are, and not as some ruthless scribbler would make them appear. Dorothy Caruso has done the great tenor a fine posthumous service by revealing the real man and not the effigy made in a press agent's office.

The book is illustrated by many portraits of Caruso in costume and in "moult," as well as by some of the tenor's capriciousness. Most interesting of all are the numerous letters, in which he addresses his wife as "My Doro Sweetheart," "My Doro, my sweet love," "Sweetheart Doro my own," "My Big Piece of Gold," and so on. Many of the letters were written in rough, hurried form from the footlights, and contain much information that cannot fail to be of great interest to all music lovers. The letters have not been tampered with or polished in any way and they preserve in colloquial form a kind of Italian-English dialect that is inimitable. The following endearing letter, written when he was singing in Mexico City, tells more than could volumes of biographical comment.

"Mexico City Bucarelli 53
Oct 23rd 1919 9 p. m.

My dearest Doro:

When I read you my heart jump strongly and it seems that he went goes out to tell you how much he loves you. He is so close up that he can't but I feel him cry and go sad.

You are a very darling with all your expressions and be sure that I will do my best to let have a paradise during all my life.

Mmmmm wrote me, but without any affection—so cold. This last me very much.

I must leave you with my sorrow but I must do something for my head.

I will cable you little later. A proposition, do you know how much I payed for cables to you? Thousand pesos, that means five hundred dollars, and from your part the same, that means one thousand dollars, both. Somebody else will say, "Extra-ga!" but I don't care. How many thousand I am willing to pay if it was possible to be near you in this minute.

You know what I do it to be nearly you before the time? I order a sleeping-car which bring me directly from Laredo to New York without stopping any place, otherwise will take one day more.

My love to you, sweetheart, and millions of sweet kisses.

Rice"

In one section Mrs. Caruso puts down certain facts

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the once given plus postage.

by B. Meredith Cadman

about the great tenor, some of which refute the tales often imposed upon him. These we reprint by permission of the publishers, Simon and Schuster.

"Enrico was five feet nine inches tall (a half inch taller than I) and weighed 175 pounds. His complexion was cream, without color in the cheeks.

His hair was black, coarse and straight. His body was hard but not muscular. His hands were large and strong, with square fingers. His feet were small and broad.

He could not run well because of the formation of the Achilles tendon.

He took two baths a day. He bathed his face with witch hazel.

He did not use face powder except on the stage.

He used Caron perfumes; he walked around the apartment with a large stonisher, spraying the rooms with scent.

He weighed three pounds less after each performance.

He did not lie down to rest during the day.

He did not ride, play golf or tennis, go for long walks, or do setting-up exercises in the morning.

He never learned to drive a car.

He did not overeat.

He never ate five plates of spaghetti for lunch! His lunch was vegetable soup with the meat of chicken left in, and a green salad.

For dinner he usually had a minute steak, two green vegetables and ice cream.

When he was to sing, he ate only the white meat of chicken or two small lamb chops.

He ate the crust of bread with every meal.

He loved ice cream and custard.

His favorite vegetable was raw fennel, which he ate like fruit.

He did not eat candies or chocolate.

He did not drink beer, highballs, milk or tea; he drank two or three quarts of bottled mineral water a day. Sometimes he took a little wine, and the only cognac he liked was an Alexander.

He did not chew gum.

He smoked two packages of Egyptian cigarettes a day, always in a holder.

He loved children and dogs.

He would have no pets in the city.

He would have no caged birds at the villa in Serna. He would not permit songbirds to be shot on his property.

He never shattered either a mirror or a wingless with his voice, as has been stated.

When he was well he went to bed at midnight and slept eight hours.

He took no medicines of any kind except, the night before he sang, half a bottle of Henri's powdered magnesia in water.

He did not make his debut as a baritone.

He never employed a clique, although he was warmly attached to old Schol, chief-of-clique at the Metropolitan.

(Continued on Page 494)



ENRICO CARUSO, DOROTHY CARUSO, AND GLORIA. At the time of the latter's christening, Gloria was sixteen months old, and thus is now twenty-five years old.

BOOKS

"FORWARD MARCH WITH MUSIC"

A Give-and-Take Forum

MORE and more this page is becoming a true forum, a department in which Round Tappers make observations on questions and answers which have appeared, and offer helpful criticism on matters troubling their colleagues. To the many teachers who take time and energy out of busy lives to drop us nuggets from the rich treasure of their experience, may I say that I wish it were possible to quote their letters in full, or at least a part of everyone's message. But when the letters arrive in such profusion as during the Spring season of 1945, loaded with such sage, unforced comment, I am compelled to present only brief extracts from the most generally helpful among them.

The causes of this season's freshest of letters were chiefly the answers to "Working or Playing the Piano?" and "An Unpleasant Crisis" in the February *Erzm*, and "A Note to Mothers" in March.

First, I confess that all these questions were asked by the same correspondent, that I signed different initials to each to spare the questioner possible embarrassment, and that I notified the writer that I was doing this, stating that I considered the questions so important that I couldn't resist trying to answer them all.

The correspondent was very much startled by my replies. . . . She writes, "I can start out by saying thanks for nothing. Boy you are dished it out to me. It seems so great to know all the answers as you do. Well, sir! I don't know how old you are or when you last taught music, but I'll bet it hasn't been in the last few years, or you would know more about the youngsters of today."

Ouch! . . . I sincerely apologize for my apparent severity, and promise not to do it again. The chairman of a piano-club might as well assume a new attitude, laying-down-the-law attitude. . . . In the future I shall try harder to avoid these pitfalls.

In answer to M.E.'s question, may I say that I'm just past fifty, that I work hard at teaching and practicing the piano, and that I have taught and still teach many youngsters? . . . And to judge from numerous letters from other correspondents commending my stand, the answers to the B.E.D., B.M. and M.E. questions must have been helpful and stimulating. . . . Before quoting from these letters may I offer Round Tappers some wise observations made by our indignant correspondent on a matter which has worried me for a long time: the question of excessive pictorial representation in child beginners' books. Concerning the difficulty of teaching young children to read notes, she says, "If you would look at some of the beginners' books you might find that the pupils can't concentrate on the music or on what the teacher is saying. Every little piece is surrounded by pictures of all descriptions—dogs, cats, bunnies, frogs, boys with baseball bats, girls with dolls. Here can youngsters put their minds on black and white objects called notes when they are in the pure, often in colors, is a boy skating or a girl jumping rope?" Write the teacher or talking about time-meter or key



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

signature the children don't listen because they are too busy looking at those pictures, and often interrupt to tell about their own puppy or kitty or whatever it is. Also, instead of trying to remember the notes they are busy trying to read the words of the song. . . . It's a wonder publishers don't place an eye on the first line and say it means E, a gun for G, and a bucket for B."

I wonder how other Round Tappers feel about this "picture" business. I know what I think, but wouldn't dare say it. I The publishers would throttle me if I did!

More on Note Reading

Mrs. M. C. H. (California) gives a fine tip on reading. She says, "Always have the children write. A special writing book is given to each of my new pupils under high school age whether or not they have had lessons before. . . . With the average beginner I have the pupil read the notes aloud first, then play the assigned piece several times. Then I hand him the writing book and pencil and have him write down the notes I dictate. . . . At first it may be necessary to have him copy them from the music; if he is young I may even have to guide his hand. By the end of the first lesson he has written three or more notes on each staff in his writing book. . . . Then, part of his assignment is to copy one or more of the pieces he has to play—always writing in the same way the notes. Every piece is studied thus for the first lesson to be sure there are no slip-ups. It works."

Thank you, M.C.H. for this excellent reminder of the importance of note writing for the young student.

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator

May I offer a reading "game" help? The teacher plays a short, simple eight or sixteen measure piece as the pupil (seated at the keyboard of a second piano) follows the note-line of the music with eyes or finger tips. . . . Teacher makes a game of stopping suddenly at unexpected spots, whereupon the pupil names and plays the first note or notes following the break. . . . Then teacher plays again to the next "surprise" stop. Do not always play slow pieces, but insert zippy ones also. If the piece has a well defined rhythmic pattern, or if certain melodic or harmonic features recur, point out these shapes before you play. . . . Confide yourself to very easy music at first; if necessary use only one clef. . . . This is a stimulating game to play between more serious reading drills. Many teachers find "Note Spellers" a great help, not only for reading but for correct music writing. The latest, and I think the best of these is John W. Schuman's "Note Speller."

To Work or to Play

"Working or Playing the Piano" produced interesting reactions, not all agreeing with my M.A.B. (Michigan) answer. "May I put up a bit of argument for the 'work-at-piano' teacher, for I am that kind! It seems to me there should be room for both kinds of teachers in a small town, as there is in mine. I, too, have competition in a man who teaches the play-at-piano method. He has a class equal to mine who play-at-piano and have a wonderful time. . . . About two weeks before a recital his pupils know what they are to play, and they play after a fashion, some of them pretty well, all of them with their music."

"My class does differently; they work-at-piano, and work up their recital pieces. The recital is something to hear, particularly the two-piano numbers which they all love! They play by heart entirely, and many of them get very tired of their pieces before they play them. But most of them give creditable performances at the recital, and afterward are very happy they all have pieces they can play by heart. . . . They are invited to play in clubs by the organizations of the town,

they are chosen as pianists for school glee clubs, and so forth. They achieve prestige; that is their reward."

"So it seems to me there is much to be said for both ways of teaching, and that each method has its drawbacks. I always dread the day when I notice that the first fine flash of enthusiasm has disappeared from a new pupil's face as it often has. On the other hand I have had pupils from other towns whose dull indifference is replaced by enthusiasm when they learn the technique of careful studying and notice the difference in the sound of their own playing."

"Let the pupil or parents make the choice. The question seems to be, which is most satisfying to a young person? To play happily and successfully at the piano, and enjoy it as he goes along, (which I admit is wonderful) or to work-at-piano and receive his reward with the ability to play well, be chosen for honorary positions and receive prestige from his associates, which does not often happen to the boy or girl who plays-at-piano and has not formed the habit of finishing things up."

We are very grateful to M.A.B. who has set forth the whole matter in such admirably balanced and convincing style. . . . I am sure she is an excellent teacher. California's rival, Florida, represented by Mrs. F.J.M. adds the very sensible postscript: "No matter how much material is covered in any lesson, something good is gained in continuous recitation." I am sure that if the "play-at-piano" teacher mentioned secures results through using much varied material, and turns out fine players, he must also insist on some part of the lesson being perfected as nearly as possible. If he is a "pusher" he must also push the pupils to be painstaking and thorough. To become good players, they must practice carefully and faithfully, not just "fit from flower to flower."

Well, Round Tappers, which are you, a Play-at-Piano or a Work-at-Piano teacher?

The Mothers Again

L.R. (Illinois) has this to say on the subject of mothers: "You hit the nail on the head with a whom in your 'Note to Mothers' . . . Unless the mothers attend all lessons with their children up to ten years old, I do not wish to bother with the children. My problem is the home. When I can successfully control home supervision all difficulties vanish. Every tendency is the best critical lesson I can produce. With the parent's help problems are completely avoided, or brosed out on an early date. Without my wonderful mothers I wouldn't care to teach much piano. . . . God bless them!"

(Continued on Page 525)

The Background of Background Music

How NBC's Experts Fit Music to the Mood
and Action of Dramatic Shows

by Rose Heylbut

In 1930 when the National Broadcasting Company brought in Thomas Belvin as Program Builder and Conductor, it altered the development of radio entertainment. After study at Yale University, the Yale School of Music, and the Institute of Musical Art, Dr. Belvin had become Musical Director for Paramount Theatre, in which capacity he was responsible for a vast number of motion picture scoring. Arrived in radio, he was surprised to find that, for a large extent, mood and background music had been on the policy of dipping into familiar numbers for a bit of sad melody in sad places, and a bit of gay tune in gay spots. This disturbed Belvin who held that music must either fit the mood of drama exactly, or keep out of drama. Accordingly, he experimented with musical settings for dramatic scripts, and at last presented a script accompanied throughout by original, specially written music. Dr. Belvin wrote the music himself, and took rank as the first to produce a dramatic script with all-original music. From that on, background music in radio changed from a digging-out of tunes for a valid and important medium of musical creation.

Today, as Head of NBC's Music Library Division, in which capacity he supervises the Music Library, Music Traffic, Composing, Arranging, and Music Rights Clearance, Dr. Belvin panes as all music used on NBC shows, both radio and television. His staff of composers includes Leo A. Kampinski, known internationally since 1916 as composer of some of the earliest film musicals, and equally distinguished in the field of church music and organ and Morris Marmory, of the Yale School of Music, whose Piano Concerto won the Pedersen Prize for Orchestral Composition in 1939. Occasionally special assignments are given to other composers. Sometimes "printed works" are used as "mood music," but for the most part, when you hear an NBC drama, comedy, or variation that has music as its background or its "curtains," you are listening to specially composed works. Actually, there is as yet no fixed "theory" of background music. Some radio producers feel that drama is best set to music as drama, without music some feel that music helps to enhance dramatic values. Nearly all producers use music as a means of transition—to serve as the rising and falling of the curtain of the invisible stage, and to indicate passing of time. It is generally held that background music is good wherever it blends with dramatic action.

—Ennis's Note.

DR. THOMAS BELVINO
Program builder and conductor at the National
Broadcasting Company

"W" E ONCE put on a story about Abraham Lincoln," Dr. Belvin relates, "in the middle of which Ann Rutledge was introduced as coming back to life and telling of her love for Lincoln. A scene of such a nature was very effectively backed with music throughout. Ann's talk was set against music, and the music was in no way disturbing because it served a particular use in establishing mood. We wanted to convey to the audience that this was a supernatural condition, and also one of tender emotion. We asked the composer to furnish two minutes of tender and slightly and melody, moving against harmonies of supernatural effect. On another occasion, we had a narration (spoken by Graham McNamee) describing a then-current scene of exciting values which was contrasted, through flashback, to the Minute Men. Here again we used background music calculated to set off the two separate moods. We asked for a theme of eerie quality, through which was heard, as in the distance, Yankee Doodle played by life and drum.

Peculiar Difficulties

Back in 1930, we did a drama called "Sky-scrapers" which had a man fall from a skyscraper and review his entire life, and its values, as he fell. I wrote the music for that itself, and endeavored to stress the various emotional values of the things he remembered. Oddly enough, we revised that show in 1944; this time, Mr. Kampinski did the music for it—and although his themes were entirely different from mine, he stressed the same emotions! Thus, the test for background music is not so much the melody value as the emotional enhancement. The worth of background music, then, depends on how well it fits the script. An excellent piece of music, no music, may be of no use whatever if it fails to underscore the drama; on the other hand, music that is less valuable, as music, may do a superb job as a background blending of moods."

Messrs. Kampinski and Marmory agree that the radio composer has his troubles. When a script is assigned for production, the composer, the author, and the producer discuss how much music is to be

used, what kind of music, and the exact spots where it is to go. Then the composer tunes the specified passages with a stop-watch and writes suitable cues or bridges of desired length. Then rehearsal begins—and it can happen that necessary changes in the script play havoc with both the length and mood of the music! A scene that ended in a strong "punch line" may be rewritten to end in a quiet fade-out—and the strong "punch-line" music must be either rewritten or revised on no notice at all.

"All sorts of situations arise," Mr. Marmory observes. "I did the music for a sketch called 'The Creightons,' a comedy involving the adventures of a rather mad family, all bound up in the arts. The sketch was comedy and the music had to reflect comedy—which is always a job, since funny music is greatly limited whereas dramatic or tragic music is much more free. Finally we hit on the idea of supplying the show with musical gags, based on lines in the script. If, for instance, the fantastic Father cried out about his love of life and living, we backed up the speech with a comedy-parody of *I Love Life*. The assignment developed into supplying original bridges and suddenly steering them into parodies of very well-known tunes that everyone could recognize."

"No two shows require exactly the same treatment," according to Mr. Kampinski. "Some scripts, by their nature, need much musical backing, and some need comparatively little. The show 'Battlegrounds,' on which I worked, was a half-hour production, fully twenty minutes of which needed cues. 'Arthur Hopkins Presents,' a radio adaptation of well-known plays, used music chiefly as curtains. As a rule, adaptations take less music



DR. FRANK BLACK

Conducting background music for the radio program, "We Believe." Note the ear phones Dr. Black is wearing to check the quick follow-ups by the spoken drama.

ALTHOUGH Von Bulow is said once to have remarked that "God made men, women and tenors," I question whether concert and operatic managers have found tenors more difficult or more temperamental to deal with than sopranos. That they have their peculiarities probably they themselves would admit.

In my lifetime I have heard, met and known many singers, most of them connected with opera. The first operatic tenor whom I remember hearing was Max Alvary. I always think of him in the role of *Siegfried* which he sang repeatedly during the days of German opera at the Metropolitan. In my then hardly critical opinion he seemed the very embodiment of young Siegfried. In his costume of dark skin I thought him very handsome but later when I heard him in concert, I was disappointed to see that he was quite ordinary looking, at least by no means strikingly handsome.

Two other tenors of those days are recalled, for quite different reasons. One was a German by the name of Vogel, with one of those strong voices of true German culture. He was singing the role of *Tristan*, and wishing evidently to give a realistic final scene, where *Tristan* lies dying, had placed inside his costume a piece of red cloth. This, as he lay dying and delirious, and tears off his bandages, was supposed to suggest a gaping wound, but unfortunately the cloth slipped and protruded in a puff, which was visible even in the upper gallery, and caused some irreverent snickers.

Another tenor of about this period was an Italian, Perotti, who was billed for the role of *Maurizio* in "*Il Trovatore*," with the brilliant Anton Seidl conducting. At the rehearsals Seidl cut short the long hold on the high-C of the prison aria which the tenor was accustomed to make. Perotti apparently made no objection, but on the night of the performance he strode to the footlights—tenors used to emerge from prison to sing this aria—and when he came to the high-C he held it on and on. After a look of surprise Seidl laid down his baton and waited until the singer's breath gave out. Those near him said that his face wore an expression of astonishment.

The Greatest Tenor Appears

Of Jean de Resz  , who does not remember the exquisite finish of his staging, the perfection of his phrasing and acting? He made every role his own, was a strikingly handsome figure on the stage, always beautifully costumed, and was the idol of his audiences. Those were the days of great casts. Never since has such a galaxy of stars been assembled on the stage

of the Metropolitan, but on the other hand, the chorus singers of those days were chiefly stolid, elderly persons who made no pretense of acting, and frequently sang off key.

Later, under Corried, one destined to become known as the world's greatest tenor, was introduced to New York. Whether or not it is true, the story goes that in looking over contracts with singers inherited from the previous management, Corried found one with a certain Enrico Caruso, and asked who he was. Told that he had been singing in South America, and with no premonition of what was to happen, Corried renewed the contract. The results are too familiar to need comment. The luscious golden voice carried the public

Concerning Tenors

by Elise Lathrop



ALESSANDRO BONCI

To Oscar Hammerstein goes the credit of introducing to the American public many French operas never before heard in New York, although some had been given by French companies in New Orleans. Among the tenors in the new company was tall Dalmore, with his fine dramatic voice and stage presence. Frequently heard with another newcomer, Mary Garden, he was a favorite. I never met him.

A Humorous Incident

Alessandro Bonci made a memorable place for himself. His voice was not large but exquisitely pure, and he sang with admirable method and style, but then, unlike some singers today, he studied for years; first at the Pesaro Conservatory and later sang with the Sistine Chapel Choir in Rome, before turning to opera. He was so small that someone unkindly nicknamed him "Puss in Boots," and his stature was somewhat of a handicap. When he sang with Melba, for instance, who then was quite stout and elderly, the effect was rather amusing. Of his large operatic and concert repertoire I shall always remember his beautiful singing of *Una furtiva lagrima* in "*L'Elisir d'Amore*."

A comic occurrence is also fixed in my memory. It was a first performance of, I think, "*Mignon*." Campanelli had begun conducting the overture when suddenly there was a wild outbreak on the stage behind the curtain. In loud tones someone was angrily disputing; the sounds were audible all over the house and finally Campanelli laid down his baton and left the orchestra pit. A few minutes later he returned looking amused, began the overture again, and the curtain rose on the first act, which proceeded smoothly. During the first intermission I met Arthur Hammerstein in the foyer. "Did you hear that racket?" he asked. "Yes," I answered. "What happened?" "That was Bonci making a fuss because his costumes did not fit," was the amused reply. It was hard to believe that the light voice had made (Continued on Page 526)



LUCIEN MURATORE

by storm. He could do quite outrageous things; sob convulsively in "*Cavallera Rusticana*" in a way to which audiences had not been accustomed, but with that voice nothing else mattered. He was no actor at first, but improved greatly. I was one of the first persons to interview him, and for the old "*Theatre Magazine*." After he made the appointment I went with a friend to the house where he was staying with an Italian friend. He came in smiling, gay, chatted freely, and before we left presented each of us with caricatures of himself; he had a real gift for caricature and found great enjoyment in it.

VOICE

JEAN DE RESZ  

I Want to Know!

Facts, Curious and Interesting,
About All Kinds of Musical Matters

by Ivan Gogol Esipoff

PIGTAIL (German *zopf*) music was the name given to antiquated or outmoded trivial music in the early eighteenth century. Therefore, musicians refer to angular, cheap, meaningless music as "zopf," or some tunes are known by the French term, "perique" (wig) music, from the wigs worn by musicians. Once, in Paris, during the performance of Rousseau's very conventional "Village Fortune Teller," some wag threw an old wig upon the stage. The opera then was so ridiculed that it dropped from the boards at once.

"Music produces a kind of pleasure which human nature cannot do without."

CONFUCIUS: "The Book of Rites"

Mozart's sense of absolute pitch was startling. When he was only seven, his father's friend, Schachtner, came for a visit. Schachtner had a fiddle, upon which little Wolfgang had played, which had a tone so ely and sweet that it was called a "butter fiddle." When Schachtner entered the Mozart home, little Mozart was playing. The child smiled and said, "My violin is an eighth of a tone flatter than yours." The "butter

fiddle" was brought to the Mozart home and investigations showed that the child's sense of absolute pitch was exact.

"If the king loves music, there is little wrong in the land."

MEUCIUS: "Discourses"

One of the queerest fees ever given to a musician was that paid to William Vincent Wallace, composer of the opera, "Mariana" and "Lurline." When he was twenty-four he was in Sydney, Australia, and the Governor of New South Wales invited the young violinist to give a concert. His fee was one hundred sheep.

"I always loved music; whose has skill in this art is of good temperament, fitted for all things. We must teach music in schools; a schoolmaster ought to have skill in music, or I should not regard him; neither should we ordain young men as preachers unless they have been well exercised in music."

MARTIN LUTHER: "Table-Talk"

The famous English actor, David Garrick (1717-1779), had an important part in the development of the ballet. It was he who suggested to the French ballet master, Jean Georges Noverre (1727-1810), that the ballet, like the opera, could be an entire five-act evening performance. Garrick called Noverre "The Shakespeare of the Dances." Noverre worked with both Mozart and Gluck upon music for their ballets. The dancing did not come in until twenty years after Noverre's death.

"Generally, music feedeth the disposition of spirit which it findeth."

FRANCIS BACON:

"Sylva Sylvarum"

The Waits or Waytes played a big part in the life of Merrie England in the olden days. They originally were made up of the town watchmen who, through the night, walked the streets to protect the house-holders, and used a musical instrument to mark the hours and to indicate that they were "on the job." Gradually they became town musicians. Later, they took on ornate uniforms and frequently were called by the gentry to perform at stately occasions. One of their functions was to greet visitors to the town. Many of the waits had certain tunes by which the group was identified. They were like the theme songs or signaturs which radio sponsors use to identify programs "on the air." Owing to the fact that waits were always employed at Christmas time for special music, many people in England and America associate the name solely with street acrobats on Christmas Eve. Really, the principal duty of the waits



JEAN GEORGES NOVERRE
(1727-1810)

was not so different from that of the small-town band when it turned out to welcome "visiting firemen."

"Music and women I cannot but give way to whatever my business is."

SAMUEL JOHNSON: "Diary"

Music at meals is almost as ancient as the art of music itself. In 1666 the London Musicians Company, a kind of seventeenth-century union, proscribed that at a banquet in and about the City of London, the musicians employed could not be "under the number of four, in consort or with violins." Musicians who violated the rule were fined three shillings.

"There's sure no passion in the human soul But finds its food in music."

GEORGE LILLO: "Fatal Curiosity"

An ancient custom in Europe was the use of a kind of megaphone to amplify the voices of singers. It was called a "vamp horn" and was often used in churches this amplification seem necessary. Some tunes were sung by singers from the towers of churches. The idea merely anticipated the electronic amplification of today.

"The best, most beautiful, and most perfect way that we have of expressing a sweet concord of mind to each other is by music. When I would form, in my mind, ideas of a society in the highest degree happy, I think of them as expressing their love, their joy, and the inward concord and harmony, and spiritual beauty of their souls, by sweetly singing to each other."

JONATHAN EDWARDS: "Miscellaneous Observations on Important Theological Subjects"

John Banister (1630-1679) of London is given the credit of being the first person to inaugurate a course at which an admission fee was charged. Of programs in their palaces to groups of invited guests. Banister was a violinist who started to give performances in his own home in 1672. The first concert was described by Roger North in his "Memoires of Music" written in 1728:

"He procured a large room in Whitechapel, near the Temple back gate, and made a large raised box for the musicians, whose modesty required curtains. The room was furnished with seats and small tables, alchous fashion. One shilling was the price, and call for what you pleased; there was (Continued on Page 533)



WANDERING MINSTRELS

"FORWARD MARCH WITH MUSIC"

IN A SUCCESSFUL church choir there are two general factors which usually contribute much toward the harmonious working of the group. These may be referred to as harmony of voices, and harmony of personalities.

By harmony of voices it is meant that all voices should blend. That is, all of the separate should be able to sing as one voice. Then also, they should blend with the other three parts in such a way that there is perfect harmony everywhere. This also applies to the alto, tenor, and bass sections. In order to do this, the singer need not necessarily be highly trained, but there are a few things about which he should be careful.

The singer must concentrate on the words of the song or anthem. He must try his best to get the full meaning of the words. Then, when he tries to put a living meaning into them, the quiet, pluck and other musical meanings will come naturally. Only as the singer himself lives and believes in what he sings can the message touch the heart of his hearer.

Each singer must listen carefully to the singer on either side of him as well as to all of the other singers. He must not sing so loud that his voice will stand out above the others. Rhythm is so often lacking in many choral, but if each singer will listen to the others around him, and at the same time, observe a good accent, the rhythm will be greatly improved.

The singer, of course, must keep his eyes on the director and follow his every movement. If possible, all singers should be encouraged, or at least, the director should be so familiar with the words that these do not require all of his attention, so that he is unable to concentrate on the thought of the song, and the instructions of the conductor. Attention to this point also includes the rhythm of the song.

Singers should take great pains to speak the words clearly. The listener should be able to understand every word, and in order to accomplish this, every syllable, word, and consonant must be given its proper value. If the singer is handicapped with poor enunciation and pronunciation he must work to overcome this. It will help greatly to read the words aloud several times before singing them.

Stand with the mouth open. Do not try to squeeze the tones through closed or partly closed teeth as this will give a throaty quality which is very undesirable. Open the mouth wide. (Practice opening and closing the jaws quite fast for several minutes at a time every day, till the tongue becomes flexible and the mouth takes on an oval shape with almost every vowel. Breathe deeply and from the lungs, so that the diaphragm will make an outward movement. Lifting of the shoulders is not advised. Try to produce a full and rich head quality in the voice. Let the tones be soft and clear, and with a sympathetic quality. You may not be a trained singer, but by listening to your neighbor, who probably is, by following instructions of the conductor, and by a great deal of practice, you can improve yourself to such an extent that people will desire to hear you either in choir or in solo work.

If all singers would note these points and try to observe them, there would be great improvement in the work of the choir. The director must constantly bring these facts to the attention of his singers.

Harmony of Personalities

The attitude of the director toward the choir members is equally as important as the attitude of the singers themselves toward their director. The conductor should daily live those principles which he tries to hold before the singers. He should be kind, sympathetic, and patient with the faults of the singers; he should have an eye and an ear able at all times to detect all faults; he should encourage virtuousness and discourage selfishness in such a way as to touch their hearts and create a desire always to be kind to one another.

The choir director should feel a sense of duty toward his singers and he should show appreciation of their efforts. He must try constantly to merit their confidence; and he dare not allow himself to be easily discouraged; he should never lose his temper in their presence or they will lose their respect for him. He should be firm in his decisions, and not be easily swayed by criticisms of others; though always ready to adopt helpful suggestions. In general, he should strive for the best of the singers and the congregation he serves.

Harmony in the Choir

by Esther Kroeger

The hearty suggestion in this article should prove most helpful to the many volunteer choirs, in churches great and small, throughout the country. It is recognized that conducting a successful church choir calls for much more than mere musical ability; and the director blessed with a "good fellow" personality, plus genuine ability, is most fortunate.

—Eugene's Note.

On the other hand, there are certain obligations which are very definitely the responsibility of the singer.

Choir members should have confidence in their conductor and seek his help when desired. They should show appreciation for his work and efforts, and follow his instructions to the best of their ability. They should never criticize him in the presence of others, and they should be reminded and assured that his help he may give will be greatly appreciated. Especially should both singer and director keep in mind that they sing to the glory of God.

Social Activities of the Choir

Every choir must have some activities, which naturally vary in nature. This is a good sign and should be encouraged. Just as a valuable piece of machinery, when left idle, becomes rusty and useless, so a choir in a positive stage becomes inadequate to serve to the best of its ability. By keeping alive the spirit of unity and activity, the group is ready for service at all times.

There should be various branches of religious activities, as well as social activities; informal gatherings where everybody feels free to associate with everybody else, and where the tie of unity may be bound more firmly. Let us outline the plans for one such "social." A few points should be taken into consideration, probably in some such order:

1. All choir members, as well as the conductor, having agreed to give a social, a committee of about four (two ladies and two men) is selected to take charge, and when ready, to announce the place and date. It is understood that all are willing to help pay the various expenses entailed.
2. The committee meets to plan the details.
3. They take great pains in decorating the chosen place, to make it as attractive and cozy as possible. A central theme may be decided upon, something such as, "Hymn Writers of the Various Centuries"; and all of the program and the decorations may be planned accordingly.
4. The program.

This program was followed by one choir at a social, and it was a great success. Of course slight changes always have to be made to meet various conditions.

1. Music as the guests are ushered into the room
2. Informal address by the chairman of the committee
3. Musical number
4. Biography of Franz Gruber
5. Song, Silent Night, Gruber's masterpiece
6. Life history of Johannes Brahms
7. Song, Cradle Song, Brahms
8. Character sketches of several choir members

9. Biography of Mendelssohn
10. Ladies' trio, Still, Still with Thee, Merckelsson
11. Biography of Lowell Mason
12. Quartet, Nearer My God to Thee, Mason
13. Games
14. Refreshments, served in buffet or cafeteria fashion.

Enough chairs are placed around the room to seat all members. Pictures should be hung on the wall, rug put on the floor, and the piano placed in the proper location. Smaller articles, as floor and table lamps, cushions, and plants are attractive additions. A table may be in the center, with candles set at each end and lighted during the meal. If the social is in a private home, these suggestions are not necessary. But if the social is to be held in a larger room, other than in a private home, then these suggestions could be applied. Also, the committee could draw, on a large sheet of stiff white paper, a staff with five measures of one of the songs to be sung that evening. Beneath this the name of the composer and his birth and death dates could be written.

There is much that can be done to contribute to the successful and harmonious functioning of the church choir, and the efficient director, aided by a capable committee, can do much to get results which will prove most valuable and helpful to the spiritual as well as the social life of the church.

Composing Composers

A Game for a Choir Social
by Boris Randolph

THE OBJECT in this "Choir game" is to compose the names of twenty famous composers by matching one word with another until all of the words are used up. For instance: Given the word MASSIE and the word NET, you might combine the two to form the name MASSENET. You get 5 points for each right answer.

1. ACE	15. GOLD	28. OLD
2. AD	16. HAND	30. ON
3. AM	17. HER	31. ORE
4. BECK	18. HOP	32. RH
5. BEN	19. IN	33. RICH
6. BIS	20. IVAN	34. RIDGE
7. CHOP	21. JAR	35. SLOW
8. COLE	22. LA	36. SOLO
9. DICK	23. LABS	37. STRAD
10. DIDCT	24. LO	38. WALL
11. EL	25. MON	39. WOOD
12. ELLA	26. MY	40. WORTH
13. EN	27. NO	
14. FICE	28. OPP	

ANSWERS

ELIMONAL 09-06	MONVAL 22-01
BOIVTM 1-05	OTONER 32-11
VEDIVRVS 21-16	TEGVNE 11-01
NONOTVS 22-22	REBGTOTV 01-01
AVTH 22-22	REHVALD 22-22
VEBIBNO 11-12	EDOTONIC 10-01
MOBNO 09-02	NAHO 01-01
NBSV 11-22	BOBTH 01-01
OTV 12-22	LOGBEN 01-01
ONVY 12-12	RVGV 01-01

ORGAN

Teaching Woodwinds in the Schools

by George E. Waln



GEORGE E. WALN

It is with considerable pride that we present the following article by Mr. Waln, who is nationally recognized as one of the outstanding teachers of the country. In addition to his duties as Assistant Professor of Woodwinds and Music Education at Oberlin Conservatory, Oberlin, Ohio, Mr. Waln is Honorary Chairman of the Solo and Ensemble Committee of the National School Band Association, Coordinator of Competitions and Festivals in Ohio, and Director of the Oberlin Woodwind Ensemble which has concertized in most of the midwestern and eastern states.

—Eugene's Note

The other example I want to cite to illustrate the importance of sound musicianship in the teaching of the woodwinds relates to a student who was recently graduated from college and is starting on his teaching career. He has a most unusual flair for playing all the five woodwinds—flute, oboe, clarinet, bassoon, and saxophone. He plays each one with good tone quality and a facility capable of a first chair position in most

of our finer music organizations. But he has a glaring weakness in his musicianship. In spite of drill and drill, he drops his phrases—short, carelessly passes over the dynamic markings, fails to hold notes their full value, plays rhythms inaccurately, cannot hold a steady tempo, and in spite of pleasing tone quality on each instrument, he lacks sound musicianship.

Knowledge of the Instruments

If you were to ask from which of the two teachers would I prefer to have my own son, Ronald, study his flute, you would find that I would say without hesitation, the former man who has the musical ideal, the standard, the working knowledge of the instruments, and yet not the performing ability.

It should be emphasized that a fine performing ability on one or more of the woodwinds is distinctly a desirable thing for any teacher. The young teacher going into a community can sell herself to the community more

quickly through fine performance than through any other means. Admiration and respect are hers from the time she makes her first public performance and she is on the road to success providing she can back up her performance with an adequate teaching knowledge of the other instruments, plus the other essential teaching qualifications. A high standard of performance gives a player a sensitive appreciation and a

"flair" which can be gained in no other way—not even by listening to fine artist performances. There is a sensitivity and carry-over into the teaching of the fine performer which, with other qualifications being equal, will clearly excel in the influence upon his own pupils.

With more explicit reference again to the woodwinds, I want to emphasize the importance of learning a working knowledge of them all. The band and orchestra will surely suffer from lack of a balanced instrumentation unless the teacher has had training on them all and will therefore encourage not just the clarinet, flute, and saxophone, but encourage with confidence the study of the double reeds, as well. Only an acquaintance of these more unusual woodwinds which has been gained by the teacher's own study and training will give her

"WOODWIND IMPRESSIONS"

The hand positions for the various members of the woodwind family



the necessary knowledge and courage to push their inclusion in the instrumental program. Above all, the teacher should understand the principle common to all the woodwinds of ascending the scale as holes are opened either by lifting fingers or by depressing keys, and the embouchure relationships such as fingering A-flat on the flute, oboe, clarinet, or saxophone; for example, by fingering G with three fingers and sharpening it by depressing the little finger key. In other words, fingering G-sharp to play A-flat. Generally speaking, it has been found that girls are slower to grasp the mechanical principles of the (Continued on page 323)

A DISCUSSION of this topic is apt to lead to a comparison of the qualifications and procedures between the woodwind teacher in music education, and the private teacher of the flute, oboe, clarinet, bassoon, or saxophone. Admittedly there are differences particularly in procedures, but let us confine our thoughts to the teaching in the school field and save the private teaching aspect for a later issue.

In the school teaching field rarely does one find a teacher who can play all of the woodwinds adequately to impress his pupils by demonstration. As a consequence, the teacher must have qualifications other than being a fine performer on every instrument he has to teach, for we know that thousands of instrumental teachers are teaching every instrument in the band and orchestra. Many are doing a superior job while some are doing more harm than good.

Teacher Qualifications

First of all, the teacher must possess sound musicianship. Perhaps I can best illustrate what this means by two examples which came to mind. Year after year at Columbus, Ohio, where I attended the state band and orchestra contests, we used to enjoy the playing of a certain band and orchestra from eastern Ohio, with its nice tone quality, good blend and balance between the instruments, and mature phrasing and effective spirit in the playing. Knowing, as I did, that the director played no instrument and was primarily a vocalist, I asked him how he was able to develop such effective playing in his small community where such effective specialists were not available. In his modest sort of way, he said, "Well, I'll tell you. Any success I have had in my teaching has come through my own musical ideals." He went on to say that he developed musical ideals. Of course, these ideals during his four years at college. Of course, these ideals which he possessed even more than the musical ideal. Undoubtedly, he understood the psychology of teaching children, loved his work, and knew a great deal about the instruments.

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

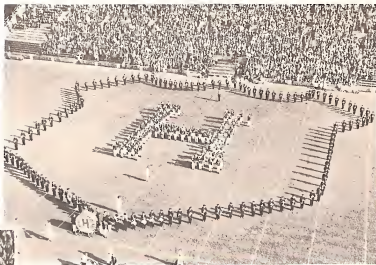
BAND FORMATION! Attention! Right face! Left face! About face! Forward march! Pick up your feet! Dress the Band! Cover off! Halt!"

Thus commands the drillmaster of his bandmates. The Marching Band season is with us once again. How anxious we are to welcome the opening drill season and how eagerly we await the gun which sounds a final at the end of the season.

In spite of the fact that the Marching Band represents many hours of hard work for both its members and conductor, the universal attraction for this activity and experience is undeniable. Yes, there is definitely something about the Marching Band that creates a keen desire for participation in its ranks. I am firmly convinced that almost every marching bandman thoroughly enjoys and profits from his Marching Band experience and it is for this reason that I believe that every band should be a good Marching Band, as well as a good concert band.

Since I am fully aware that certain music educators are prone to "lift their eyebrows" when one mentions the value of the Marching Band, I will attempt to enumerate what I would consider some of the benefits our students derive from the same.

1. The Marching Band teaches bearing, poise and carriage, which in turn result in improvement of the individual's personal appearance. This is an aid, not only to posture, but to better physical condition as well. Since playing a wind instrument is a physical



UNIVERSITY OF MICHIGAN AND HARVARD UNIVERSITY BANDS



UNIVERSITY OF MICHIGAN BAND
In "Gold Star" formation

test, as well as a musical one, a more efficient musical performance can be eventually realized through the development of endurance and stamina. I realize also that the Marching Band might be detrimental to the development of tone, embouchure, and other elements of performance; this depends upon the judgment and intelligence of the conductor and his musicians. If loud, blatant, unmusical performance is tolerated then, of course, no worth-while musical result should be expected. On the other hand, full, vigorous playing can be very helpful in the development of a solid, rich tone. I do not look upon the loud, blatant band as a "good" marching band. Fine tone quality, good balance and all around intelligent playing are just as essential on the field, as when performing in the concert hall.

Precision, Coordination, Team Work

2. The Marching Band teaches rhythm. A good marching band should endeavor to instill in every student's mind and body a keen sense of rhythm. I can think of no type of training which is so often neglected or given less consideration. Here the Marching Band truly provides an important musical experience. One needs only to observe the performances of some of our marching bands to realize how inadequately the problem of rhythm is presented and acquired by these students. Many find difficulty in marching with proper beat feeling, much less performing with proper rhythmic feeling the tones within the beat.

3. The Marching Band teaches precision. Not only must the musical performance be correct from this standpoint, but the position in rank, file, length of

step, the uniform, manner of wearing it, the execution of unison movements, the individual's performance in a complicated maneuver; these and many other movements provide a type of training which can be realized only through the medium of the marching band.

4. The Marching Band improves coordination of mind and muscle. The musical performance, the position, the salute, the maneuver, the individual's part in each and the mental and physical effort and control necessary for the successful execution, call for the alert functioning of all the faculties in a manner which cannot but result in permanent improvement and increased efficiency of mind and body.

5. The Marching Band teaches team work. No teacher will deny that it is easier to teach through the medium of vision than any other. In marching, every move, correct or incorrect, is quickly seen and imitated by the team work on the part of but one individual is easily detected and the responsibility placed exactly where it belongs.

6. The Marching Band instills organizational spirit and pride. Nothing has more appeal to the spirit of a representative young American than a good marching band. When speaking with these youngsters we are readily impressed with their loyalty and pride toward their bands.

7. The Marching Band does a great deal to enlist community interest and support. The school or college band which remains on the concert stage and expects

the public to "find" it adds friends and music supporters slowly. A Marching Band is seen by thousands, and if it is a well-drilled and properly taught unit, will hold the interest of practically all who hear it and thus elicit the support of a large majority who would never have been interested had they not seen and heard the band in parade or on the gridiron. The marching band can serve as the connecting link between the school, the civic and service clubs of a city, and in addition to fostering a fine cooperative spirit in the community, can teach every band member something of the responsibilities, as well as the privileges of citizenship in the community and the nation.

8. The Marching Band develops school spirit, pride and morale. Every student, administrator and faculty member is proud of his Marching Band. If it is a good Marching Band. Have you ever witnessed the performance of "your" band on a gridiron at the halves of the city championship game—yes? Then you know of what I speak—No? You haven't? Don't miss the next one, for then you will realize how important the school band is to morale and school pride.

The Marching Band Versus the Concert Band

This subject merits no argument in either school band or other educational circles. If the band was developed for no other purpose than to play on the march or to "ballyhoo" in general, we could eliminate everything except the noisy brass and percussion instruments. If we were developing it to do nothing but sit on the concert stage and play transcribed string music, we could eliminate a majority of the brass and percussion, the uniforms, and call it an orchestra. If we were developing a professional or amateur business band to perform concerts and marching engagements out of doors, we would select an instrumentation for such purposes. However, in (Continued on Page 831)

BAND and ORCHESTRA

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

Help for the Nervous Performer

by Cecile Lee

This pertinent article is from the pen of an Etude reader in Sussex, England. Nerves are quite the same in any part of the world, when they apply to public performance.

—Editor's Note.

IS THERE ANY CURE for a very nervous performer? We are thinking, of course, of one who is making his debut as a professional performer, and of the first few difficult years after a start has been made—the first challenge, so to speak, to the public that you are a serious performer and that it is worth while paying to listen to you. How can the nervous dread of not doing one's best be overcome—a dread that incidentally may bring upon you the very failure you seek to avoid?

First be very sure that you really know your piece, that it has been thoroughly practiced and brought very near perfection; also that it is so finally in your memory, that you could take a sheet of music paper and write it out correctly by heart—that you know it so well that you could begin anywhere—for instance, on the tenth line of the music, third bar, left hand only. There are pianists (I am writing more particularly to pianists as I am one myself) who, to some extent allow their hands and the sound to guide them. This is a somewhat risky thing to do. The only safe way is that both brain and hands cooperating should each be so certain that it is impossible to forget.

First, Thorough Training

Is this an impossible counsel? It does not seem so. I received my first training in Paris, where for about three years I was the pupil of one of the finest piano teachers in the world—the well-known American maestro, Wager Swaine. He was a stern task-master, and rightly so, for he produced results. He always insisted on thoroughness. I remember at one of my lessons over an hour was given to the first sixteen measures of Chopin's *Ballade in A-flat*—just going over and over them again until I had mastered the correct rendering. And as for memory training, never a note of music was allowed at lessons. Studies, sonatas, concertos, and so forth, every note must be known by heart. In my opinion, the teacher who allows the music to be used at lessons is paying the way for nervousness when his pupil prepares to play at a concert without it. Then test your work over and over again with groups of friends.

For a nervous performer, I am inclined to favor a concerto at a first public performance. True, the slightest slip is likely to throw out the orchestra, whereas playing alone, you might cover your blunder, but the commanding feeling of the accompaniment with you, does help to quiet the nerves, especially as you may be able to persuade yourself that the audience is more interested in the Conductor than it is in you, also that there are many other instruments to listen to. By the time you get to the end and have a couple of pages or so alone, your courage will be restored and your hands will have ceased to tremble, and even if your solo parts come almost at once, you still feel the orchestra will back you in a minute or so.

Do not, if you can help it, play a piece in public that you dislike. You are bound to study all sorts to become a good musician, but choose something that you love, for your first public performance. And do

not let your nervousness worry you; it will wear off (probably) as you play. It is a well-known fact that the most gifted and brilliant musicians, and the most perfectly trained are often very nervous before a performance, for being ardent and passionate lovers of music and wishing to give the very best of their art, they become fearful and anxious lest they should fall short of their high ideal.

I remember my extreme terror on the morning of the Welsh National Eisteddfod, the oldest, probably the most important of British Musical Festivals. Forty competitors had entered for the piano—quite an imposing number. The competition was held in Carnarvon, and I went up by an early train from Llanberis (where I was staying). Literally shaking with cold, though it was a hot summer's morning. Nine o'clock was the hour for me to appear before the three adjudicators—all well-known musicians.

A Formidable Test

Fortunately I was the first of the forty to be heard, for waiting for your turn to come is a most nerve-racking experience. The place was Chopin's *Berceuse*—an excellent choice to test the ability of a pianist. My name was "Fleur-de-Lys," for we all had to be known by pseudonyms.

As I rose from the piano I was not dissatisfied with my performance, but the judges were very stern. "Good Morning," and I left to wait while the time until two-thirty that afternoon when, if I were one of the first three, I should be called upon to perform publicly in an enormous hall packed with several thousand people. The judges would at that time select the winner after this final test in public. At first I did not allow the idea of so vast an audience to worry me, as I thought it unlikely that I should be one of the first three—though I did allow myself in imagination to spend the prize money (twenty-five dollars).

However, this was a day-dream rather than a real conviction of possible success. Besides the money prize there was a gold medal. At two o'clock (having been too nervous to take my lunch at the proper hour owing to a growing idea that I was going on piano) I was eating a ham sandwich in a restaurant outside the hall, when suddenly I heard them calling "Fleur-de-Lys." My heart began to thump, and my throat went bone-dry. I thought of the huge

audience and tried in vain to swallow the piece of sandwich in my mouth, but it refused to go down. By a great effort of will I calmed myself and answered the call (advanced half-an-hour because the men singers had not all appeared). As I sat down at the piano, I fixed my mind on the piece I was to play. It was necessary to concentrate, and concentrate I did so thoroughly that I truly forgot my audience. I felt I was alone, playing in a vast hall to an unseen world, and it was only as I struck the two last chords that I remembered that I was on earth playing to thousands of people. My hands then trembled violently, but I held the chords firm, and it was all over.

A Well-Earned Triumph

Well, I won the prize and received a great deal of adulation and applause. Newspapermen thronged round with cameras and the judges congratulated me warmly. I believe that my success was due to several things—a very fine teacher, for the American Wager Swaine had drilled me through that piece—in fact, that I knew every note through and through—in fact, I had written it out a few days before the Festival, and that somehow or other I managed to control myself sufficiently to forget the audience.

The problems confronting a singer are a little different from those of an instrumentalist, though the same rules for thorough mastery of the piece apply to all musicians alike. My son is a singer—a baritone—trained for opera, and though his health has precluded such a career, he has been able to do some concert work, and has won a number of prizes.

A great source of nervousness for the singer is that he must stand facing his audience, and it is certainly difficult to forget the presence of all the members of an audience when you are looking directly at them. The best way seems to be to fix your eyes on some distant object, as if you were looking far out to sea, and thus avoid meeting the challenging eyes of the auditors. If possible have your own accompanist. It makes quite a lot of difference, especially to a "soprano person."

The great bugbear for a singer is that fear may make his throat dry and his voice shaky. It is very important that he should feel energetic and well. Fatigue will show at once in the voice. It is only a very experienced and expert who can sing his role.

factually when he has a cold or his temperature is up. It is customary with many singers not to take a meal without, but for the very highly-strung nervous performer, light but nourishing food about an hour before the concert is not only preferable but necessary. Nervous people, both singers and instrumentalists, do well to perform a new piece at the beginning of some sort of audience, however small, before launching it at an important concert for the first time.

In conclusion, once you are well trained and ready to appear publicly, study yourself, and do not be unduly influenced by the methods of performers whose temperament and stamina may be very different from your own.

In the cases of a great many friends of *The Etude* who inquire about public performance, we find that physically they do not lay sufficient stress upon the same. Students build up a kind of fear complex which is purely a mental one. Sometimes this is brought about by the lacerating criticisms of unduly nervous teachers. Training should, of course, be unending; but what would one think of an athletic trainer who thrashed a man with a bull (Continued on Page 534)



CECILE LEE

TODAY we are hearing a great deal about the lack of enthusiasm for the violin. It is generally recognized that the mortality rate in violin students is far too high, and that too small a percentage of those who do continue ever reach an advanced stage of skill. Certainly no ready panacea exists for the correction of these ills, and this article does not attempt to offer one! But there are known factors in the reasons for the existence of this condition. Perhaps by attacking the problems one by one, the situation can be corrected. The known difficulty discussed in this article is the all too frequent failure of beginners to acquire skill in pitch reading and pitch locating. This failure undoubtedly accounts for as many quitting violin study in the elementary stages as for any other reason. Finding a simple method of presenting this phase of study has always been a challenge to the ingenuity of violin teachers. The nature of the problem is such that it is very easy to start with simple steps and the best of intentions, only to wind up in the absence of Rubé Goldbergian detail and diagram!

The big obstacle is the absence of a visible keyboard. The blank fingerboard causes the violinist to "fly blind." Fortunately, there exists a plan for visualizing the pitch locations through the basic interval patterns formed by the fingers. We credit this plan to Seikvitz, who describes the approach in his book, the "Semi-Tone System," wherein the semi-tones are produced on all strings with the same fingers, thus giving rise to the use of the same fingers on all strings. The finger pattern system used in modern elementary methods is an adaptation of this Seikvitz plan. But why is this pattern plan used to clarify only the first few steps, and then dropped completely at a point where there are many sharps and flats? A study of Seikvitz will show the pattern plan applied to all keys and positions. The problem has been to find a plan of presentation which can be used to clarify the complex keys as easily as it does the simple ones. Such a plan is proposed in this article.

It seems like a tall order to say that one can clarify the entire pitch system of the violin in a beginning in a few lines. Yet this is possible through the simple formulas of Visualized Technic. Not the least advantage of this is its effect in lifting the morale of the pupil. An experienced violinist can so easily forget how intangible and confusing pitch problems can be for a beginner! The author had this in mind when he chose the motto of his book from the lines of the poet, Ben Jonson:

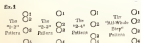
"What care I how simple it be
If it be not ever so simple to me!"

The Gist of Visualized Technic

1. The pupil is taught that his fingers can be grouped in only four different patterns in the playing of the entire cycle of keys.
2. These four patterns are given simple, visualizing names.
3. a.) The fingers are trained to fall into these patterns with automatic ease.
- b.) The eye is trained to recognize these patterns in reading.

The Simplifying Factors of Visualized Technic

The visualizing names given to the four patterns are as follows:



When these patterns occur in lowered position, so that the first finger is a half step from the open string, they are called the "Low 1-2," "Low 2-3," "Low 3-4," and the "Low All-Whole Step."

These scales are studied in groups according to their like finger patterns. The rule governing this grouping is as follows:

Scales Beginning on The Same Finger and Played in One Position Have the Same Finger Patterns

The major scales are grouped accordingly, as shown

Visualized Violin Technic

A Psychological Approach to Pitch Finding and Pitch Reading

by Howard Lee Koch

The approach described in the following article was written and copyrighted by the author under the title of "Fiddle Finger Form" by Howard Lee Koch for his violin classes in the public schools of Bay Shore and Amityville, Long Island. It has aroused considerable interest among prominent music educators, who consider it an important step in simplifying the task of both the pupil and the teacher in the elementary steps of violin study.

—Eaton's News.

below. (The order of the groups does not represent the recommended order in which they should be studied.)

For One Octave Major Scales, in the Compass of One Position

1. The scales beginning on the open string, or the fourth finger, have the 2-3 finger pattern.
2. The scales beginning on the first finger have the 3-4 finger pattern.
3. The scales beginning on the second finger have the All-Whole Step pattern.
4. The scales beginning on the third finger have the 1-2 pattern.

Each of the pattern groups is presented to the pupil in the exact form of the example below.

Ex. 3



Two-Octave Major Scales

Each two-octave major scale is introduced after its two patterns have been previously studied in one-octave form. For example, the two-octave scale of G major is given following the study of the one-octave scales in the 2-3 and the 1-2 finger patterns.

The Melodic Minor Scales

The melodic minor scales follow the same rule of pattern grouping as the major scale; that is, the patterns are alike when the scales begin on identical fingers. The example below shows the presentation plan of all the melodic minor scales.

VIOLIN

Edited by Harold Berkley

SCALES BEGINNING ON OTHER STRINGS



The Psychological Basis of Visualized Technic

It is desired at this point to state the exact nature of this system, to avoid any possible misconception of its purpose. Visualized Technic is based on all important and primary ear guidance, plus a pattern recognition device to aid finger reflexes. So much has been said about the detail of this device, that it may be thought that our development is not receiving its proper due in this system. On the contrary, the ear is constantly receiving attention, since the scales are taught by rote. The chief aid of Visualized Technic is to be found in the kinesthetic aspect of pitch finding.

This is based on the following theory: The subordination of faculties necessary to locate a pitch on the fingerboard depends on two senses—the sense of pitch, and the sense of touch. While all beginners have some degree of pitch sense, the touch sense, as it applies to finger technique on the violin, is wholly undeveloped. Because of this, even players with perfect pitch play out of tune in the beginning, in spite of all efforts not to do so.

Visualized Technic, through the mastery of the pattern names, helps the pupil to anticipate the proper aiming and stretching of his fingers. Furthermore, these pattern names have the faculty of conveying a picture of the fingers in group formation, rather than as single, unrelated units. In the elementary stage, where all technic is subject to conscious control, this use of the Gestalt principle has been found to have unusual effect on left hand facility. This group concept helps to overcome the main cause of a beginner's stumbling both in reading and playing—that is, the mental halting due to his tendency to treat his fingers and his notes as isolated units. Furthermore, the habit of pattern anticipation improves intonation, because the pupil finds of beginners as much due to his failure to recognize the proper interval as it is to his failure to discriminate pitch differences. Which brings us to the treatment of note reading and knowledge of elementary theory. (Continued on Page 830)

Learning to Play With Expression

Q. I am thirteen years old and I won first place in piano in a State Music Contest recently. The judges said that my musical inclination is very diverse but that I don't seem to feel the music, therefore my expression is not very good. Can you tell me what to do?

A. You also tell me the approximate grades of the following: (1) *Chère de Lune*, Debussy; (2) *Rhapsody in Blue*, by Gershwin; (3) *Ravens in D-flat*, by Shostakovich; (4) *Volce Remesque*, by Debussy—C. M. M.

A. Without seeing you and hearing you play I can't probably not be able to help you very much. To play with expression one must feel the music as well as know it, and you are fairly young for that, so perhaps all you need is to grow older. Probably all your feelings will grow stronger during the next year or two as you come to know and respond to beauty in poetry, in sunsets, and in people, and this will undoubtedly strengthen your musical feeling also. Be sure to hear all the music you possibly can. Ask your teacher to play for you often, especially a piece to which you yourself do not respond. If you have access to a fine phonograph get some recordings of Chopin, Schumann, and other romantic composers and listen closely to the record as you follow the music on the printed page. In these various ways you will probably come to the point of playing more expressively in the course of a year or two. But musical feeling does not come all at once—it grows slowly, following the development of the person in the other phases of his life.

Grading is always a matter of opinion rather than absolute fact, mostly because some pieces that are technically easy are so difficult to play expressively. However, the approximate grades of the four pieces are as follows: (1) Grade 4; (2) Grade 3; (3) Grade 4; (4) Grade 3.

How to Improve Technique in One Hour a Day

Q. I have been studying piano for years and playing such compositions as Bach's *Chromatic Fantasia* and Fugue, Chopin's *Scherzo in B-flat Minor*, since my practice time is now limited to an hour a day. Can you kindly give me a few suggestions to utilize that time so that I can improve my technique?

A. Which of Chopin or of Czerny, or what other technical work?

A. Would it be better to study one major work daily together with technique, or else several works and to alternate daily practice on them?

A. Would you consider the study of a concerto a substitute for etudes or exercises?

A. Could you possibly outline a practice routine, and also give me a few suggestions of what works to study?—B. R.

A. I would recommend Chopin's Etudes. They not only cover many technical problems, but are of the highest musical value. For a different kind of style, work also on some of Bach's French or English Suites, or some of the Preludes and Fugues from his "Well-Tempered Clavier."

A. This depends upon the individual. In general I think it is better to keep several things going, alternating them either every day or every several days.

A. Yes.
Q. Not knowing you, your musical problems or what compositions you are studying, I am afraid I could be of no

Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.

Professor Emeritus
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Music Editor, Webster's New
International Dictionary

practical service in outlining a schedule for you. As for works to study, I would suggest that you try to cover a variety of styles. In addition to what we have mentioned in answer to your first question, I would add some Nocturnes, Mazurkas, Preludes, or Waltzes by Chopin, Sonatas by Scarlatti, Mozart, Haydn, and Beethoven, Intermezzi by Schumann, Rhapsodies by Brahms, *Waldesrauschen* or *Gromenreigen* by Liszt, and works by more recent composers, such as Preludes by Debussy, *Rachmaninoff*, or *Shostakovich*, *Sonata* or *Jeux d'eau* by Ravel, and *The White Peacock* or *The Fountain of the Aque Paulo* by Griffes.

What Is the Difference Between a Choral and a Glee Club?

- Q. 1. Is there any difference between a choral and a glee club?
2. Is the difference for the minor scales?
3. Is that of the major?
4. Is it more correct to begin the scale of B-flat major with the first and the fourth finger of the thumb?
5. What does the sign *15ma* mean over a group of notes?
6. With which fingers do you begin the scale of F-sharp major, contrary motion?
- C. H.

A. 1. Technically a glee club is a group organized to sing songs, and (by extension) part songs, ballads and so forth. A choral club is a group of singers organized to practice choral (that is, concerted vocal) music, either sacred or secular. So a glee club is one kind of choral club. The difference, however, is of considerable difference. A glee club is usually much smaller (consisting of twenty to fifty voices), and may consist of all men or all women, whereas a choral club, or choral society, as such a group is usually called, is a large organization of mixed voices, often having as many as three hundred or more members. Although glee clubs may sing serious music, they more often do short frivolous compositions. Choral societies, on the other hand, usually sing pretentious and difficult music such as "The Messiah," "Elijah," the *Passion* by Bach, and so on.

2. The usual fingering for major and minor scales are alike except in the following cases: C-sharp and F-sharp major and minor in the right hand, and F-flat, A-flat, and B-flat major and minor in the left hand. Space does not permit my writing out the fingerings for these scales, but you will find them in most books of piano technique. I would recommend especially Hanco, "The Virtuoso-Pianist" Part II; or Gernert, "The Techniques of Pianoforte Playing," Volume I.

My question will be answered by THE ETUDE staff accompanied by full name and address of member (not initials), or pseudonym given, will be published.

3. I myself would use the fourth finger.
4. *15ma* means to play the passage two octaves higher than written. This abbreviation, which is rarely encountered, has never been accepted as a standard musical symbol. It is an abbreviation for the Italian *ala quindicesima*, which means in the style of the fifteenth, or two octaves higher than written, and is found for *sf* often, in the style of the octave or eighth.
5. If you are beginning at the center of the keyboard and working out use the second finger in each hand. But if you are beginning at the extremities of the keyboard and working toward the center, use the fourth finger in the left hand, and either the second or third in the right hand.

Does the Conductor Follow the Soloist, or Vice Versa?

Q. I am writing in hopes of settling an argument I have been having with some quite awhile among a few of my fellow workers and myself. What we would like to know by when a soloist is playing with an orchestra, does the artist follow the orchestra, or vice versa? We would like to know what applies in the case of a string band also.—H. X.

A. In most cases the orchestra follows the soloist, just as any good accompanist does. But there often occur climactic moments during which the entire ensemble

must move together in absolute unity, and at such points the soloist becomes a part of the ensemble and follows the conductor just as all the other players are doing. However, such spots are usually worked out in advance of the public performance, and the conductor is supposed to adjust himself to the feelings and wishes of the soloist even though he may not always like his interpretation.

I am not well enough versed in anti-band procedure to write with authority, but my guess is that in the case of a dance band the soloist does not have nearly so much liberty.

What Is a Golliwog?

Q. I have read your page in *The Etude* with great enjoyment for several years, and now I have a question which I am sure you will be able to answer if anyone can. I have a piece called *Golliwog's Cake Walk* and I want to know what a golliwog is. I have heard it is a rag doll, but now someone tells me that it is a little like the some sort of a clown.

A. A golliwog (or golliwog) is a grotesque black doll and *Golliwog's Cake Walk* is music that Debussy has composed for the dance of such a doll. That is all there is to it, so do not feel too serious as you play it. But be sure to strike all the right keys!

Learning to Play by Ear

Q. I have taken piano lessons for several years and have met with a few students, but could never play anything by ear. I am worried and my mind is made up to learn by ear at dances so I would like to learn to accompany him on the piano. Is there any way in which I could do so?

—Mrs. L. R.

A. My first suggestion is that you enroll in a course in keyboard harmony or get someone to give you private lessons in it. Since you have a diploma, you have probably taken work in written harmony, but such work is of little help in learning to play by ear. Keyboard harmony, on the other hand, gives considerable emphasis to the improvisation of accompaniments to given melodies, and this should be of great help to you.

While you are waiting such work started I suggest that you begin to play by ear on the piano. Make up a little four-measure melody in your head, sing it aloud, and then play chords for it. If you can't think of a melody of your own, find a very simple one in any of the song books and work at it until you can play a series of chords that sound well. Now break up these chords into a rhythmic accompaniment, with arpeggios, bits of counterpoint, and so forth. If it sounds right to you, at which time you will naturally ask your husband to play the melody on the piano, you may play the accompaniment on the piano. (I hope he wishes you.)

Make some other melodies and go through the same process, until you can play melodies if possible. When you get started in your work in keyboard harmony make yourself apply more and more of the principles that you learn to your improvising. It will of course take time to become proficient, but my greatest fear is that you will become impatient because you can't play dances as well as your husband after a few weeks. However, anything that is worth while takes time, and if this means a great deal to you, you will not be willing to work along the lines I have mentioned for a year or two in order to accomplish what I am sure you will give it, but persist in your efforts.

What's Wrong With Our Concert Halls?

by George Schaun

THE TRUTH about music is that to enjoy it, we must be comfortable. Let us be completely honest and admit that the solar majesty of Beethoven and the ethereal tone poetry of Debussy can be knocked galleys-west by a crack in the back of the neck, or a dratty hall. Besides, there's more than mere physical comfort to be considered. Take any other jewel, good music should have its setting. It can be played—and has been deeply loved—in an attic; but, for most mortals, it sounds best in an atmosphere of harmonious color and soft lighting.

The truth about our concert halls is that a great many things are wrong with most of them. But, now that we are approaching the threshold of peace, it is reasonably safe to predict that many an opera house or concert hall will be built—and many more will have to be renovated—during the next five or six years.

What will these auditoriums of tomorrow be like? Will they be much like those of today, except for a few added frills? Or will they be havens of peace for our spirits and of rest for our bodies? If they are the latter, then air-conditioning will be indispensable, and it will pay off at the box-office, just as it has for the movies, by extending the concert season right on past April and through the sultry days of mid-summer.

An indispensable adjunct of air-conditioning will be soundproofing, so that off-key locomotive whistles and taxi horns will not cut into the fragile orchestral coloring of Mozart and Debussy. By no means should soundproofing be overlooked, too, when the floors are planned. These, above all else, should be securely anchored and cushioned so that heavy-footed ushers or suburbanites (tip-toeing out to catch the 10:14 local) can stride up the aisles without fear of a creaking accompaniment.

What About Late Comers?

That brings us to the perennial problem of late comers. They are a problem precisely because any sensible person knows that there are times when lateness just can't be prevented.

At this particular stage of the world's musical development, we have progressed to the point where we punish the late comers by making them wait in the foyer until the opening number has been completed. But there are several things wrong with this arrangement. First, the late comers (and usually there are many dozens of them) then come rushing in (while musical proceedings are delayed for several minutes) making much noise in their contrite efforts to be seated as quickly as possible. This means that practically all "symphony programs must be planned, willy-nilly, to provide for a short "earthquake" before getting down to the important business of the evening.

It also means that the late comers are deprived of a portion of the program for which they have paid. Not only do they prevent them from disturbing anyone (while at the same time allowing them to hear the music immediately upon their arrival) by ushering all such to a special mezzanine section? After all, being herded off to a separate spot should be penalty enough—in that spot they would all stand, without exception, until intermission. This plan, if adopted, would be a heaven-sent boon to conductors, soloists, and indeed to every sensitive musician and manager. It would save thousands of dollars in the cost that small army of mindless late comers clutter-

ing and clumping down the aisles—herded and herded by squads of ushers who heroically do their best to squeeze the right patrons into the right seats.

Perhaps some especially astute impresarios will take a leaf from the books of progressive moving-picture theater managers, by providing a few seats equipped with special hearing devices for the deaf. Perhaps some of them will set aside a seating area especially for use by physically handicapped persons. Others may seek to reduce the fire hazard by placing large chromium-plated or stainless steel troughs in the foyers, to catch the lighted cigarettes and cigar butts which patrons now drop on the floors.

It may be too much to expect all these improvements; but it would be only common sense to abolish the check-room which does nothing more than clog the lobby with anxious patrons—both going and coming—and which shortens the life and harms the appearance of all clothing entrusted to the tender mercies of its attendants. Here, certainly, is an excellent place to conserve manpower. All that need be

vice versa. Worst of all, the rows of seats are spaced so close together that remarkable feats of exertion are required to squeeze past stout ladies and gentlemen who have "bent" on the aisle.

Most of these shortcomings arise because the managements think it good business to crowd more people into a given amount of space by the simple expedient of buying small seats and placing the rows as close together as the traffic will bear. Such tactics have been successful, and brought in great profits, during the pre-Wilsonian era when people expected discomfort as a companion of culture.

Times have changed. For one thing, the moving picture theater and some of the restaurants have taught us lessons in comfort. For another thing, music has grown up and, in doing so, has grown younger. Youthful music-lovers, accustomed to "streamlining" and "glamour" in other forms of entertainment will demand it in the presentation of serious music—or else they will feel inclined to let serious music alone. For that matter, grown-ups want comfort with their music and will make their wishes known, in no uncertain fashion, when wartime conditions are softened and finally disappear.

It will come as a surprise to many music lovers to learn that the opera house which Richard Wagner designed and built exclusively for the performance of his own operas has rows of seats so widely separated that one can walk from the side aisles to one's seat without disturbing anyone in the slightest. Indeed, this opera house (at Bayreuth, Germany) has no longitudinal aisles leading from the foyer to the stage. Instead, there are a number of clearly marked entrances on either side of the auditorium. Having chosen the correct one, ticketholders find it a simple matter to walk directly toward their seats, without need for an usher and without disturbing anyone.

Solving the Problem

Surely American ingenuity can improve upon the seating ideas of even Richard Wagner. One thing that should go is the concept of a "row" of seats. Each seat should be a separate unit, and should have its own arm-rests—possibly equipped with a program holder (so that programs will not rattle to the floor during a passageway passage) and a shielded light so that either orchestral scores or programs could be read without bothering neighbors.

Who will pay for all this? Citizens' committees, collecting contributions on a city-wide or county-wide basis, have raised the funds for such purposes in a number of enterprises. American communities, another answer is for private enterprise to build larger, larger auditoriums than those now in use, perhaps even larger than Constitution Hall in Washington, D. C., where it is possible to seat nearly 4,000 persons. Contrast that with the seating capacities of from 2,000 to 2,500 now offered by most halls.

Larger halls naturally call for increased operating expense and capital investment yet, under good management, there should be offset by the sale of more tickets. It is even likely that larger halls would have decreased admission. (Continued on Page 536)



THE WAGNER FESTIVAL THEATER AT BAYREUTH
This theater was so revolutionary in construction that it has attracted the out of theater building ever since its erection.

done is to install several rows of "self service" lockers of the type used so successfully in many railroad stations.

Comfortable (?) Seats

At home, when we turn on the radio for a nice comfortable Sunday afternoon session with the New York Philharmonic, we sink into the most comfortable armchairs that our pocketbooks will permit. Yet what do we do when we go to a concert or to the opera, after paying out a sum which makes most of us practice careful rigorous economies for weeks afterward? You know the answer full well.

Practically all the seats are too small. They are constructed in a reasonably durable way, and naturally so, because any sane manager wants to avoid buying such equipment at frequent intervals. But the seats are not shaped to fit human anatomy. They are hard and uncomfortable. If your neighbors get their elbows planted on the arm rests then you can't—and

COTTAGE BY THE SEA

THUSNELDA BIRCSAK

While the lower parts are sustained by the pedals, the upper chords should be pressed down gently like little clouds of sound floating above the sea. The *cadenza* should not be played too rapidly. The composer, Miss Bircsak, was a prize-winner in The Etude Contest of 1940, Grade 3-4.

Dreamily (♩ = 68)

The musical score is written for piano and consists of four systems. The first system begins with a piano (*p*) dynamic and a mezzo-piano (*mp*) dynamic. The second system features a mezzo-forte (*mpf*) dynamic. The third system includes a crescendo (*cresc.*), a ritardando (*rit*), a mezzo-piano (*mp*) tempo marking, and a poco crescendo and ritardando (*poco cresc. e rit*). The fourth system starts with a tempo marking (*a tempo a la cadenza*), a piano (*p*) dynamic, a molto ritardando and diminuendo (*molto rit. e dim.*), and a pianissimo (*pp*) dynamic. The score includes various musical notations such as chords, arpeggios, and dynamic markings.

FROM SONATA No. 1 in C

ing fingers and great sincerity. Grade 4.

Andante ($\text{♩} = 60$)

W. A. MOZART

Andante ($\text{♩} = 60$)

p₂ cantabile

pp

scendo

dim.

mf

p

f

cresc.

decresc.

To Coda

cre - scen - do

do

f

p

pp

[illegible]

NANDINA

The luster of the footlights of the gay and giddy Nineties sparkles in this interesting theatrical novelty. It must be played with lightness and a piquant touch. Grade 3½.

Moderato

CHARLES E. OVERHOLT

mp
Ped. simile

cresc. *mf poco rit.* *c dim.* *a tempo*
Ped. simile

cresc. *mf* *1st* *2nd* *f Fine* *mf*
Ped. simile

a tempo *mf* *poco rit.* *cresc.* *f* *rit.*
Ped. simile

a tempo *mf* *mp* *poco rit.* *mf* *cresc.*
Ped. simile

TRIO *Poco meno mosso*
f *D. C.** *p*

* From here go back to the beginning and play to *Fine*, then play *Trio*
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Musical score for "I Need Thee Every Hour" in 3/4 time, key of B-flat major. The score is written for piano and includes two systems. The first system begins with a treble clef and a bass clef. The melody is in the treble, and the accompaniment is in the bass. The tempo is marked "a tempo". The second system includes a "cresc." marking and a "poco rit." marking. The score concludes with a "D.C. al Fine" marking.

I NEED THEE EVERY HOUR

Grade 4.

Andante religioso

ROBERT LOWRY
Arr. by Clarence Kohlmann

Musical score for "I Need Thee Every Hour" in 3/4 time, key of B-flat major. The score is written for piano and includes two systems. The first system begins with a treble clef and a bass clef. The melody is in the treble, and the accompaniment is in the bass. The tempo is marked "Andante religioso". The second system includes a "cresc." marking and a "poco rit." marking. The score concludes with a "D.C. al Fine" marking.

87

mf

dim

mf

br u marcato

dim.

pp

NODDING WATER LILIES

A languid reverie susceptible to very expressive treatment. Its lyrical style suggests singing voices. The high arpeggios must be played faintly but with syllable distinctness. Grade 24.

FRANCESCO B. DE LEONE

Lento (♩ = 48)

due Ped.

dreamily

p espressivo pp

pp

gracefully

p dolce

sentito

rit molto

tenderly

p a tempo pp

pp

cresc

allarg. pp

ritenuto

dim. poco a poco

morendo

Con languore

allarg.

Fine molto rit PPP

Sentito assai

rit a tempo

pp

allarg.

rit molto

D.C.

This composition with its kaleidoscopic harmonies is a splendid study in free arm action and should do much to help certain pupils "orient" themselves at the keyboard. Study it until it can be played without the slightest suggestion of hesitation. Grade 4. RALPH FEDERER

RALPH FEDERER

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Faster, not in strict time

f *mp* *hold back* *in time again* *f*
mp *molto cresc.* *ff* *dim.* *rit. D.C. al fine*

This musical score is for a piece titled "Faster, not in strict time". It is written for piano and features a complex, rhythmic melody in the right hand and a more rhythmic accompaniment in the left hand. The score is divided into three systems. The first system begins with a forte (*f*) dynamic, followed by a mezzo-piano (*mp*) section. The second system starts with a mezzo-piano (*mp*) dynamic, followed by a crescendo (*molto cresc.*) leading to a fortissimo (*ff*) section, and then a decrescendo (*dim.*). The third system begins with a fortissimo (*f*) dynamic, followed by a mezzo-piano (*mp*) section, and ends with a ritardando (*rit.*) leading to a double bar line and the instruction "D.C. al fine".

BLUE LAGOON

VELMA A. RUSSELL

Play the notes in smaller type as though they were distant harmonic echoes floating over the blue waters. In a composition of this type it is well to study each hand separately.

Grade 4.

Moderato soavemente (♩ = 108)

mf legato *poco* *rit. e dim.* *p* *fine*

This musical score is for a piece titled "BLUE LAGOON" by Velma A. Russell. It is written for piano and features a complex, rhythmic melody in the right hand and a more rhythmic accompaniment in the left hand. The score is divided into two systems. The first system begins with a mezzo-forte (*mf*) dynamic and a legato marking. The second system starts with a piano (*p*) dynamic, followed by a decrescendo (*dim.*) leading to a final section marked "fine".

Moderato (♩ = 120)

mf rubato

Pod. simile

mp

mf

Pod. simile

rit.

Tempo I

f

mf

poco rit. e dim.

p

rit. molto

pp

LA.

THE MANDOLINS

FREDERIC A. FRANKLIN, Op. 48, No. 9

Tempo di Gavotte M.M. ♩ = 108

VIOLIN

PIANO

pizz.
mf

arco

mf

pizz.
p

sempre staccato

1st time

Last time

arco
ff
Fine

arco
ff
Fine

pizz.
p

arco
f

pizz.
p

f

D.S.

BE STILL AND KNOW THAT I AM GOD

Laura Downey*

THELMA JACKSON SMITH

Slowly with great simplicity

Be still and know that I am

God; Oh rest-less heart. be still, be still; The peace of God doth thee un-fold and

guard from ill. Be still and know that I am God; Oh, wear-y heart, be still, be

still; Rest in the Lord; wait pa-tient-ly Up-on His

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THE ETUDE

rit. *p* *a tempo*

will. Be still and know that I am God; Oh, doubt - ing heart, be

rit. *p* *a tempo*

still; God's ten - der, lov - ing prom - is - es He doth ful - fill. Be

mf

Tempo I

still and know that I am God; Oh, trust - ing heart, be still, be still; Lean

mf

thou on High; true peace and joy Thy heart shall fill. Thy heart shall

dim. *dim.*

fill. Rest in the Lord; Be still; be still.

f *p*

The musical score is written for a vocal soloist and piano accompaniment. It consists of six systems of music. The first system begins with a vocal line in G major (one sharp) and 4/4 time. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady quarter-note bass line. The second system continues the vocal melody with a piano accompaniment of chords and moving lines. The third system marks the beginning of 'Tempo I', where the piano accompaniment becomes more rhythmic with eighth-note chords. The fourth system continues the vocal melody with piano accompaniment. The fifth system features a vocal line with a piano accompaniment of chords. The sixth system concludes the piece with a vocal line and piano accompaniment. Performance markings include 'rit.' (ritardando), 'p' (piano), 'a tempo', 'mf' (mezzo-forte), 'f' (forte), and 'dim.' (diminuendo). The lyrics are written below the vocal line, and the piano part is written on grand staves.

FANFARE MIGNONNE

With Hammer Registration

WILLIAM M. FELTON

Con spirito

MANUALS

PEDAL

Gl. Pull f non legato cresc.

Ped. 64

mf

mf

(To Coda) C

Lento sostenuto

SW. *p mezzo*

reduce ped.

mf

D.C. al

CODA

ff

fff

AUTUMN DAYS

(EXCERPT)

CHAS. LINDSAY

Tempo di Marcia M.M. $\text{♩} = 120$

SECONDO

ff *sf*

MARCH *ff* *f*

ff *f*

cantando

ff

AUTUMN DAYS

(EXCERPT)

Tempo di Marcia M. M. $\text{♩} = 120$

PRIMO

CHAS. LINDSAY

The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#). The tempo is marked 'Tempo di Marcia M. M. $\text{♩} = 120$ '. The score includes various dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), and *cresc.* (crescendo). The score is divided into sections labeled 'MARCH' and 'PRIMO'. The notation includes notes, rests, and fingerings. The first system begins with a *ff* marking and a *cresc.* marking. The second system is labeled 'MARCH' and begins with a *ff* marking. The third system begins with a *mf* marking. The fourth system begins with a *ff* marking. The fifth system begins with a *mf* marking. The sixth system begins with a *ff* marking. The score concludes with a *ff* marking.

MY BLUE RAINCOAT

Grade 1.
Up stems- Right Hand.
Down stems- Left Hand.
Use third finger throughout.

ANITA C. TIBBITTS

Moderato ($\text{♩} = 80$)

mf Lit-tle fau-cets in the sky are sprink-ling my blue rain-coat. If they o-pen up much wid-er, down the street I'll float and float. Here it comes; I have a hood. I think the rain feels ver-y good. It glis-tens on my coat of blue; I think no oth-er coat would do. Lit-tle fau-cets in the sky are sprink-ling my blue rain-coat. If they o-pen up much wid-er, down the street I'll float and float.

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COCKLESHELLS AND SILVER BELLS

Grade 1½.

Moderato ($\text{♩} = 56$)

SARAH COLEMAN BRAGDON

mf

Fine

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The Greeks and Musical Therapeutics

(Continued from Page 488)

True to his charge, the bard preserved her long
In honor's limits, such the power of Song.

Plutarch tells of appeasing a violent sedition by means of music. While, on the other hand, he tells how Sokrates (seventh century B.C.) by reciting an elegy of a hundred verses (!) incited the Athenians to war.

The trumpeter, Herodorus of Megara, had the power, according to the Athenians, of animating the troops of Demetrius so much, by sounding two trumpets at a time, that they were able to move a machine towards the ramparts which they had vainly tried to do for several days.

Pythagoras (sixth century B.C.), seeing a young stranger so induced by wine and by music in the Phrygian mode that he was about to set fire to his mistress's house, had him taken in hand, played music in the Lydian mode on the flute to him, till he was calmed down and his drunkenness cured.

A painter, Theon, evidently not sure of his reputation, was about to exhibit a picture of a soldier ready to fall on the enemy. Being a master of mob psychology, he had music in the Phrygian mode played till the audience was in a frenzy of sentiment and patriotism—then unveiled his picture, to wild acclaim!

In the interest of truth it must be said, sadly, that music seemed to me most effective in the subject were under the influence of wine.

Martinus Capella (Lib. IX Musica) assures us that fevers may be cured by song and says that Asclepiades (124 B.C.) cured deafness by the sound of the trumpet (one man's poison being another man's meat). Xenocrates (398 B.C.) employed the sound of instruments in the cure of manias and another writer assures us that music is a sovereign remedy for dejection of the spirits and disorders of the mind; that the sound of the flute would cure epilepsy and scissidia. Athenæus agrees with this theory but insists that the flute must play in the Phrygian mode. Here Aulus Gellius steps in with a very different treatment. He insists that soft and gentle music must be used. The treatment he calls "enchaining the disordered places." He tells us that this effect is brought about by causing vibration in the fibres of the affected part.

The sound of the flute was a specific for the bite of the viper. And the Tyrrhenians never scourged their slaves, says Aristotle, except to the sound of flutes, citing this as an evidence of their humanity (act), the music acting as a palliative to the pain. Perhaps, also, it deadened their cries.

There, then, are some of the old tales told by ancient writers. But down through the ages come other stories. M. Burette, an authority on music of ancient times, and a physician in his own right adds that it is his opinion that the reiterated strokes and vibrations given to the nerves, fibres and animal spirits by music may possibly be of use in the cure of some diseases. He insists, however, that modern music, no less than ancient, possesses the same curative qualities.

Isaac Vossius, greatly admired for his elegant and classical Latin, in a work published in 1673 (*De Poem. Cantu et Virib. Rhythmi.*) attributes the efficacy of Greek and Roman music not to the richness or refinement of melody but but wholly to the force of its rhythm. "As long," he says, "as music flourished in this rhythmic form, so long flourished that power which was so adapted to excite, and calm the passions."

The *Mémoires of the Academy of Sciences*, 1707, contain many reports from doctors who believed that music had the power of affecting not only the mind but the nervous system, in such a manner as to give not only temporary relief, but by repeated use, radical cure. They cite many cases where a disease after resisting all known remedies, at length gave way to the "soft impressions of harmony."

Buried in this welter of superstition and fairy tale there seems then to be a core of truth which modern science is exploiting with remarkable results. Yet once again we are reminded that there is nothing new under the sun."

Help for the Nervous Performer

(Continued from Page 500)

whip, when about to enter a race? The student should go upon the stage with the thought that the audience would rather see him succeed than fail. He must feel that the audience is with him and against him. If he appears to feel like a winner, whipped, or if he is choosing the very best way to repeat them and produce a fiasco.

He should also see that his body is in the best condition. For many days before a debut, he should be especially careful of diet and see to it that there is plenty of time for rest. He should practice diligently, of course, to get that "fine edge" that can only come with practice, but he should not over-practice.

Most of all, he should not resort to drugs, as we have heard of some students doing, to "calm the nerves." Bromides and barbitals will only instill a master of great regret at a later date if Mother Nature cannot calm the nerves normally, drugs can never do it.

As to Music Appreciation

(Continued from Page 484)

but as simple as the wild roses that grow behind the cabin" (referring to their summer home, a log cabin in a pine forest in New Hampshire). From these few measures MacDowell later wrote what is now known as *To a Wild Rose*. Equipped with these facts, player number two brings his imagination into play and the result of his playing is a miniature musical gem which has "something to say" to the listener.

It is said that when Handel was writing "The Messiah," he felt the presence of God very near him; and later when someone told him how beautiful the music was and how much everyone liked it, he said in reply, "I should be sorry if I only pleased people. I wish to make the better."

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(Continued from Page 402)

To which we add three fervent "Amen's" . . . L.R. is a wise teacher!

Auditions

Concerning auditions, a subject on which I am strictly neutral, R.B. (Maine), a very intelligent teacher writes this: "I am weighing the advisability of again inviting my pupils in the National Piano Playing Auditions for the 5th consecutive year. I believe the project to be most sincere in its objectives, but somehow to prepare for it does present a driving aspect which is extremely wearing in these days of wartime pressure on both pupils and teacher. As I give consideration to the miscellaneous types of pupils who present themselves for training for these auditions it seems that with most of them music lessons are just one more thing crammed into an overcrowded schedule, and that their minds today are far too distracted to lean seriously toward making the effort to achieve any such definite goal as the auditions require. . . . Having had charge of the report cards each year I know how encouraging the various judges have tried to be with good ratings and helpful suggestions. But in the long run, once the ordeal is over, the average student (for whom the auditions are devised) never refers to them again; and I've noticed they express no voluntary inquiries about them as another year rolls around. I think they secretly regard them in the class with mid-year exams, and I'm sure the word 'judge' hasn't much appeal for children."

How about it, Round Tables? What about your experiences with auditions? How do you feel about them?

The Adolescents Again

We all know that the persons who suffer most from the tensions of these troubled times are the adolescents. I have learned that these young people do not offer insurmountable problems if I am honest and sincere with them, and treat them rationally and forthrightly as equals. First I try to show them what is to be done, then, why it is to be done, and finally how to do it intelligently, economically, quickly. Since out of ten times they respond magically to such treatment. . . . But you must first prove to them that you've got the "goods." If you fail to convince them of your competence and reasonableness, sure as fate you will buck up against the stone wall of their resistance. And we all know that no more formidable obstacle exists than an adolescent's obstinacy! But, once you secure their confidence, the sky is the limit. . . . You must be ready to discuss all sorts of problems, musical and non-musical, with them, since an understanding teacher is sometimes a young person's court of last resort.

Mrs. R.C.B. (Maine) writes interestingly of her role as confessor and advisor to her class of young people: "I get most to think about from the adolescent boys and girls. They are such a bewildering bunch. Outside their lessons I am in contact with them every week when I help run the 'teen-age dance.' I've learned

to play with their dance orchestra, and am in constant demand because they are always wanting to know how to 'chord' dance favorites in any key, how to improvise blues and play boogie.

"The boy who plays trumpet in the orchestra is one of my piano students. Last week when he came to his lesson he flopped down on the piano bench, played a few measures of boogie bass, stopped abruptly, and said, 'Say, I want to talk to you!' . . . So, we did not have music for a while. I found out that he doesn't get along at school, or with people, or with life. He wanted to know what to do about it. He is a senior in high school, so I've arranged to have the boy take an aptitude test. . . . This appealed to him, because it is something definite. We are hoping for good results from it.

"When the boy told me that he smokes and drinks beer, I did not scold him, for I never condemn what these youngsters are doing or thinking. I just remarked that moderation in all things, including smoking and drinking—just learning to be a gentleman—is what is necessary for a happy life. It seems to me better to start with the young people on their own levels and then to bring them up by exposure to my standards.

"The girls bring everything to me, from hair-dos to dates! . . . One recently brought a clipping about 'Men—nothing but muscle of the worst sort. . . . All I tried to do was to help her see the truth; for I'm sure all of these youngsters are sincerely trying to make the right adjustments toward their approaching adult life."

Bravo, R.C.B.! It is easy to see why you are such a popular teacher!

For teachers, parents and older adolescents (15 to 17) I recommend "Love at the Threshold," by Strain (Appleton-Century) a sound, helpful book for young people, with no nonsense or sentimentalizing about it. There are chapters on "Dating," "Understanding Guys, Girls and Girls," "Entertaining at Home," "Going Steady," "Romance," "Love-making," and so forth.

Practicing

I have just read a delightful and revealing book on army training and army life, "Situation Normal" by Arthur Miller. . . . In one of his many talks with enlisted men he asked a private in the tank corps what he did in civilian life. "Oh," said he mysteriously, "I spend my time mostly practicing." "Practicing what?" Miller asked. "Oh, jee' practicing! When I see a nice girl I practice makin' love to her. . . . When I come across a big old rabbit I practice shootin' him. If some work comes along, and my old man gets tough with me I jee' practice 'me some workin' . . . It's more fun practicing than having you a regular job' . . . Concerning his post-war activities he was just as vague. . . . "Well, I reckon I'll go right 'long practicing' till the day I die!" That just about describes our post-war plans, too, doesn't it? . . . Only our practicing will be confined—we hope—to the piano. . . . Not such a tough life to look forward to, is it, Round Tables? . . .



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Concerning Tenors

(Continued from Page 495)

such a loud disturbance.

Another tenor who appeared at the Manhattan for the first time in America was Amadeo Bassi, who later with others and Campanini formed the first Chicago Opera Company. He had a sympathetic voice of beautiful quality and a large repertoire. He created the tenor roles in "The Girl of the Golden West" and "The Jewels of the Madonna" in Chicago. For the first performances of the first named opera, Ricordi of the Italian publishing house came to rehearsal to see that all went as he wished, and was treated with the greatest attention. Bassi was anxious to have every detail of his costume correct, and he, Mme. Bassi, and I visited several pawn shops looking for a pistol of the correct period. In one shop the pawnbroker was so fascinated by Mme. Bassi's diamond ear-rings that he could hardly pay attention to her husband. They were slaves of large sin, but no one interested they aroused Bassi laughingly explained: "The stones are really quite shallow. I bought them in South America at a time when I did not have much money to spend."

Of his many roles I especially liked him as the blindly adoring lover in "The Jewels of the Madonna," so plaintive, sympathetic, and in "I Pagliacci," where he was tragically despairing as the wronged husband.

Another tenor new to the American public who came to Chicago was Lucien Muratore. His singing of the Flower Song was exquisite; so tender, never a forced note nor did he shout. Later he married the beautiful Lisa Cavaleri, but did not remain in America.

An Unfortunate Failing

One other tenor of those days whom I shall not name showed such a strange, unexplainable trait as to bewilder one. X had a really magnificent voice, a full, resonant dramatic tenor, and a good natured personality, but—! One never knew such a person, and he would sing on the key, whether or not he would sing on the key. Sometimes he could and would give an entire performance without straying from pitch, but perhaps the next time he would wander painfully from it. Campanini once said to me: "How can I cast him often when I never know if he will sing?"

I heard him at his debut in London's Covent Garden, where he gave a really magnificent performance of "Otello" and the press was unusually enthusiastic in London critics comment so favorably on an artist's first appearance, he must as a rule win his public more gradually. But later the same thing happened, he did not live up to his first record, and gradually one seldom heard of him.

This peculiarity has often puzzled me as it did others. The man was a fine physical specimen; it was not due to faulty tone production, else how could he at times give an entire performance without slipping? He gave no impression of extreme nervousness, quite the con-

trary and was apparently amiable and agreeable. One could not but deplore this fault in a singer who otherwise might have attained the highest rank as a dramatic tenor.

Our Musical Good Neighbor, Brazil

(Continued from Page 465)

Negroes adapted it. But to return to Brazil!

The third strain in Brazilian music is that of the native Indian (not to be confused with the more important South American Indian, the highly developed Inca). Now, the Brazilian Indian was very different from the Negro. He kept proudly to himself, had his own settlements and his own life, and came into as little contact with the white colonist as he could. Hence, his musical influence is the least important. The Indians were not rich in melody, and less rich rhythmically than the Negro. Their songs and dances lack variety, being confined to fixed rhythms and to war-chants and laments. Indian songs have a very modern flavor however since they use quarter notes, the general effect of which suggests sophisticated atonality! The Indian influence entered Brazilian life

through the efforts of the Jesuit Missionaries. In order to civilize and Christianize the land, these Fathers suggested that each colonial family take one Indian child and bring it up as a member of the household. This is one of the many ways by which Christianity was spread among the Indians, and the Indian children who were adopted grew up as colonial Brazilians.

According to Legend

A much more cultivated and sophisticated strain came through the Incas, in Peru. There is a pentatonic scale, and many of their melodies have a markedly Oriental character. Legend has it that, centuries ago, the Moors left New Zealand in boats, and touched the coast of South America, where they were welcomed because of their magnificent physiques. Perhaps the strangely Oriental quality of Inca music comes from them.

From the blending of these strains, then, comes the native music of Brazil. Our love songs are almost entirely European in character. Our dances show most clearly the blending of influences. The Coco, the Coterie, and the Cloro are typically native of Brazil; the Batuque, the Macumba, and the Landu are clearly African. Most interesting, perhaps, of the African forms with Brazilian roots, is the Lundu, one of the oldest of our dances, very gay and lively in its rhythms and very often religious in its words! Such a mixture of religion and frivolity is not at all incongruous, and illustrates most clearly the way in which

(Continued on Page 528)

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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

IMPORTANT!

Due to extreme wartime paper restrictions, all inquiries addressed to this department must be worded as headed word; is length.

A Soprano With a Faulty Memory

Q. I am a mezzo-soprano and am educationally up to forty-seven, but I do not look more than twenty-eight or thirty. I have studied voice for the tone of singing and I am considered to be the best vocalist in the small town in which I live. I have also studied education and I am often asked to sing or recite at church and social affairs. My problem is this: I may know my reading or my song well and can put on a good performance of either, but in public the memories of people in the audience or their daughter of a piece of comedy will suddenly make me forget. I also have difficulty in remembering the piano accompaniment and on two different occasions have had to stop and converse over again. We have only mediocre pianists in this small town, but it is not their fault that I forget but mine. I always sing on pitch, but recently I started off the key, stopped, started once more and then everything was O.K. for the rest of the number. Is it because I am used to my own accompaniment and do not act enough with other pianists? Should I sing and recite more or less to solo and should I have a book set of words to refer to? This uncertainty gets me so I wonder the whole thing.

A. Your age, forty-seven, is sometimes rather critical in a woman's life. If she passes through this stage safely, she is often in better health and spirits and more able to do her work in the world. After no many years of usefulness in music. It would be a great pity to give up your singing and speaking because of a temporary disability. Continue by all means and sing and speak more often in public and the loss of memory may disappear.

Perhaps you do not study the piano parts of your songs carefully enough and therefore when you play for yourself you may play out of time and rhythm so that when another pianist plays for you, the accompaniment may sound unfamiliar to you. Of course this should not be your main concern, you have known several cases similar to yours. The fact that you occasionally start out of time and then, after a few seconds, sing the rest of the program quite on pitch tends to indicate the same thing. The remedy is clear. The piano part of a modern song is just as important as the vocal part and must be carefully and completely memorized. If you do this I think you need have no fear of forgetting the songs. Also you must practice much more often with your accompaniment. Make an appointment with her so that you and she can study your repertoire together, meeting once or twice each week for a stated period. Now I think you can keep get along much better. You never can know your words and music too well.

The Bad Throat Condition Caused by Forcing the Voice

Q. About two months ago I quit my voice and have been unable to sing since. I feel like I have a powerful resonant voice which I used carefully, singing loud consistently. Also I have been singing heavily I am a baritone. While raising up I discovered that my extended notes tend to vibrate slightly, while previous to this I sang with great strength. I am twenty-one. My teacher says he has lost out of these voices I have been singing with for some years. Do you think I am capable? My real trouble started when I sang with terrible force in an amateur quartet while suffering from a throat cold—S. J. A. 2.

A. Too many singers nowadays rely upon the very greatest pressure of breath to produce their tone, and quite neglect the position of the voice and the proper use of the respira-

tors. Sooner or later this bad method of production results in: 1. Breathy tone; 2. Singing out of tune, either sharp or flat; 3. A tremulous tone; 4. Impairment of the tone quality; 5. Complete loss of control of both the speaking and the singing voices.

1. Any voice which is attacked too strongly by a column of air will open slightly to relieve the pressure. The vocal cords form a valve, and when too much breath is forced against them, unusual breath leaks through, causing a breathy tone.

2. If the cords are struck by a column of air stronger than they can resist, either they sag, causing the tone to flatten, or they pull up too tightly, and the tone sharpens.

3. The whole structure of the larynx may tremble, causing that wavering of the tone called tremolo.

4. The quality of a tone depends largely upon the presence or absence of overtones caused by the vibration of the bones and cavities of the chest, mouth, head, and face. Too much pressure of breath tends to disturb the formation of the overtones in these bones and cavities and to impair the fundamental tone of the larynx as well, as has been explained in Answers 1, 2, and 3.

5. When too forceful a method of singing is practiced for a long time, especially if the "stetis stroke" is associated with it, nodules are formed upon the cords, thus preventing their free vibration. Or the vocal muscles are strained and reddened, thus producing partial or complete loss of voice (laryngitis).

Your physician should examine your throat and explain to you how you can restore to your voice its former ease of emission and beauty of quality.

The Young Singer With a Tremolo

Q. Up until about four years ago I was singing also in school and church choirs. I am now seventeen and I have sung soprano solos although I have had no training. A university professor of music classed my voice for soprano. Recently my music teacher in school placed me in a solo. She found that my voice did not blend but was out of tune with the others. Lying the blame on my tremolo, she is trying to teach me to sing without tremolo. I find this difficult because the tremolo seems to have come upon me without my knowing it. My sister and I have been singing for years and my teacher admits that my voice blends in the duets even if it is not in the trio. Could you tell me why the tremolo is natural or "put on" and why my voice blends in the duets but not in the trio? Thank you for your consideration—J. L. W.

A. All too often a young girl with a pleasing, natural voice commences singing in a chorus too soon, before her voice is quite developed, and before she has had any training. The director is glad to get her because there are few singing young voices. Sometimes it does her no harm but at other times she develops a vocal fault or two quite unnecessarily. Tremolo is an example of this. In the young voice its usual cause is singing too long, too loud, and too high, thus putting in greater strain upon the larynx than it is able to resist. In consequence the whole structure of the larynx trembles and a tremolo results. It is a difficult fault to cure, but if you are young and true and good singing lessons will surely obliterate it. Have patience and work hard with a vocal diet.

2. It would scarcely be possible for you to remove your question as to why your voice blends in the duets and not in the trio, without basing you. One explanation suggests itself. Perhaps the voices of yourself and your sister have a certain resemblance, a sort of family likeness of quality, which makes them well blended. You have practiced singing together for a long time and this has given you an unconscious familiarity with which the very effective. Keep on singing with your sister. It will do you good too.

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Does Music Help the Actor?

(Continued from Page 504)

ready for that chance—ready, with a vast reservoir of knowledge and technique to prove himself worthy of his chance. It is only in the proving that his habits of work, of thought, of living show themselves.

"I have recently had a most interesting experience with music. During the past months, I played in the Chicago company of *To-Morrow's World*, a play that makes use of several child actors. Naturally, we had to have the children, and we also had to have a reserve supply of child understudies. There were brothers and sisters. Altogether, we had about eight school-age youngsters—who could not go to school. We played seven night shows and two matinees a week, and when you do that you cannot answer the school call at eight-thirty. Now, the law is very rightly concerned about the education of children, and so we had the threat of a first-rate problem on our hands. After an unsuccessful attempt at cancellation by correspondence had been made, my husband and I took over the task of 'school-teaching' those children. Along with Latin, literature, history, algebra, and languages, we worked at music. Every Friday our class went to the afternoon concert of the symphony and between times, we studied notation and song. And again I was stimulated by the vitality of the relationship between music and acting. Every one of those gifted child actors was equally gifted in music. Dickie Tyler composed. Joan Shepherd, another of our child leads, has absolute pitch and had already had some success on Christmas Eve, the great conservatory. As Christmas drew near, we had special fun. My husband composed a simple and charming carol, to be sung as a round, in seven parts.

A Faultless Ear

We had no plane at rehearsals, and depended on Joan Shepherd's faultless ear to give the pitch. Then we decided to give it would be unaccountably effective to translate the words into Latin, and the children (who had mastered a term of high school Latin in less than four months) did it themselves. On Christmas Eve, we sang our carol for friends and parents, and on Christmas Day, for the stagehands at the theater. A neighboring apartment was occupied by thoroughly educated people, who took their music strictly as jazz, with all the jam accessories. We had often heard them, and had felt no desire whatever to join in their fun. But on Christmas Eve, they told me later, they almost came to join in ours. The day after Christmas, one of them, whom we met in the elevator, asked about the 'beautiful music' that had flowed through to them—wanted to know what it was—begged to have it repeated. Seven little stage children had been singing an ardent welcome to the Infant Christ, and the spirit of their music had aroused the jazz. I like to remember that.

There is, then, the closest relationship between music and the stage. Acting, in the last analysis, is the vital portrayal of human character at grips with the business of living. And in the case of

young people, who cannot possibly have had sufficient experience of living to build their portrayals with personal truth, music can help to lessen the gap between real and shamming. For an aware understanding of music, which reaches the emotions directly, without either word-symbols or picture-symbols, can build a highway into a knowledge of human hearts."

Our Musical Good Neighbor, Brazil

(Continued from Page 536)

three separate racial psychologies have become unified into the integral whole that is Brazil.

A Curious Mixture

Come with me to Bahia, for instance, to view the great three-day festival of Our Lady of Navigators, that takes place every year. This is a completely Catholic religious festival, honoring Our Lady in Her capacity of protectress of seamen—yet it is blended from purely pagan strands that are so completely part of the background of Brazil that no one is conscious of their non-Christian origin. First there is a beautiful parade of boats with all sorts of boats and skiffs, decorated with flags and flowers. Then there is a religious procession along the beach. Then, at a given spot, all the people halt and the faithful toss gifts into the sea, as offerings. Now, the odd thing is that exactly the same ritual occurs in both Indian and African pagan mythology! Here, the Mother of Waters or the Goddess of the Sea, is a powerful evil spirit, who lures men to their deaths. Destruction must be propitiated with gifts. To please this alluring being, the Indians and the Negroes toss perfume, the jewelry, face powder, and cosmetics into the water. Yet they do it with the completely sincere and religious feeling of honoring their pure and kingly protectress, Our Lady of Navigators.

Another very interesting psychological merging is seen in the national deference to St. Benedict. He was a Scotch monk who lived in Sicily, as I learned when I traveled there, and as such, he became the favorite saint of the Negroes, who felt the democratic equality of the Church in Brazil has a shrine to St. Benedict and the non-colonial natives love him especially.

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Visualized Violin Technic

(Continued from Page 301)

Teaching Reading Skill

The group recognition principle is continued in teaching reading skill. The names of the notes and the facts of elementary theory are taught always in association with finger pattern and scale pattern models. The scales become theory in action. Two types of writing exercises, using the cross wood puzzle line, are used. The first type calls for the finger patterns to be written on all strings, in the example below, the blocks below the staff are "fill-ins" for the names of the notes and their proper accidentals.

The "2-3" Pattern on the A string.



The second type is a scale writing example exercise as in the example following.



Thus, reading skill is promoted by insuring a thorough familiarity with both the staff and the fingerboard. An unusual amount of theory is conveyed in this practical fashion. Further benefit is the overcoming of the traditional mental hazard regarding the multiple sharp and flat keys. The pupil loses his

fear and awe of such keys when he learns that, no matter what the key, it can be analyzed in the terms of the four familiar finger patterns!

And Finally

Visualized Technic is evolutionary? rather than revolutionary. Experienced teachers will recognize it as familiar, well-established principles. The efforts of this method have been directed towards simplified presentation. It has had five years of successful use in both public school classes and in private instruction.

An inspection of our more recent method books shows the pendulum of common approval swinging back towards the use of more technical material. The swing in the early part of the century was a retreat from methods which were too dry and difficult for the average pupil. Unfortunately the reactionary movement reached an extreme where its sugar-coating process crowded out muscle building technic to a vanishing point. The fallacy of this was apparent in the mediocre results it achieved. While all agreed with the melody approach that "if you could sing it, you could play it," none could deny that it sounded badly when played with a wobbly finger and a swaying bow!

There is a homely old motto which says, "To make an omelet, one must break eggs!" In short, let's face the facts. A good violin technic is attained only by doing so on fundamentals. Such drill need not be uninteresting, but drill it must be. Such realism will herald the true renaissance of violin study.

Superstitious Musicians

(Continued from Page 438)

days, and adds gravely: "I am sure that Mr. R. who came to interview me yesterday is a jettatore" (one who has the evil eye).

Pierre V. R. Key tells a similar story. In Salerno don Peppe Grassano, an elderly impresario was an admirer of young Caruso. So concerned was he over his protégé that as often as the critical Flower Song in "Carmen" approached he would station himself in the wings, giving upon Caruso in a manner that seemed to say, "You must not break on the B-flat." At this intently the splintering of the top note occurred, don Peppe would jump backward, run his fingers wildly through his hair, and knock his head against one of the wings—out of deep despair. No wonder that such behavior jarred the singer's nerves. Finally Caruso rushed into the wings before the aria approached, and cried, "Listen! If you stand here again while I am singing the aria, I will leave the company. You are my jettatore."

That so intelligent a man could be influenced by such superstitions—and many others which he had. Key points out, is not so strange as may appear. For Caruso was highly emotional, and the premonitions he sometimes experienced, seemed in some fashion to be identified with that part of him which can best be analyzed

as the outgrowth of an extreme sensiveness.

Composers are rarely better off in this connection than singers and instrumentalists. A story about Giuseppe Verdi, which may or may not be true, is told by Sigmund Spaeth—it concerns the opening performance of Verdi's opera "Luisa Miller." There was a certain amateur named Caspecelatro who was considered by Verdi's friends a jettatore. He was blamed for the failure of "Luisa" because he had shaken hands with Verdi just before the performance and had predicted a great success. Every effort was therefore made to keep him away from the composer on the opening night of "Luisa Miller."

A large crowd of Verdi's friends surrounded him constantly, and refused to let Caspecelatro get within hailing distance. For two acts all went well. Before the third act, Verdi was receiving congratulations on the stage. Suddenly a cry of "Alas!" came from his arms around the composer. As he did so, a piece of scenery fell and narrowly missed injuring them both. It was the unfortunate Caspecelatro. And coincidence or good luck—the last act was easily received, in contrast to the enthusiastic (Continued on Page 534)

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Teaching Woodwinds in the Schools

(Continued from Page 486)

amazing and care of the instruments than boys. In fact, in one of my woodwind classes of music survivors the other day I cited an example of the obvious lack of mechanical adaptability on the part of one of my private pupils—a young lady who was unable to locate a glaring break on her oboe. A woodwind class member who apparently had resented my remark spoke up rather indignantly, "But, Mr. White, I bet you can't make a dress." With embarrassment I admitted that I couldn't make a dress, but I added that I was hardly expected to make a dress while she, an instrumentalist had chosen a profession where a knowledge of the mechanical workings of the woodwinds is a "must."

The woodwind teacher must know more than just how to finger the instruments. He or she must have a first hand understanding of embouchure, attack, proper breathing, and intonation peculiarities. To actually play each of these instruments and get the feel of it, of course, the wise procedure, but without it one can learn a great deal by following the directions given in the leading instruction books which are available at your music dealer or the city music jobber. I wish it were possible in this article to discuss just one of the fundamental issues—"breathings." There are phases of the problem of breathing which are common to all woodwinds and differences which apply to one and not the other. With reference to fingering again, I would use that authentic charts of both fingering and trills be secured from your music jobber. Do not rely entirely upon your mechanical sense in figuring the correct fingering. Refer to the charts. Recently a former music education student who is now teaching asked why the fingering of thumb "F" clarinet is so clumsy. If she had secured a fingering chart for the Albert clarinet she would have found that thumb "F" isn't "F" at all, but f-sharp.

Repair Equipment

In most teaching situations the woodwind teacher should have available simple repair equipment such as pliers, small screw driver, springs, cork, grease, mechanism oil, bore oil and swabs for application, an assortment of pads, springs, corks, and pad-cork tents. Yes, we should not need trimmers, sand paper, and a safety razor blade. This formidable list of supplies is not mentioned to frighten the young woodwind teacher. When the woodwind repair man is easily accessible, the teacher will often amaze himself at his own ability for making necessary repairs. For the most part, simple repairs are easy to make and fun to do.

Must Understand Children

A final requirement of the successful teacher is that he or she love his work, and understand the psychology of teaching children. In close work the teacher must care for individual differences in the progress of the pupils, stimulate the children to do their best, solve problems of discipline, and yet hold the respect of

the pupils. The teacher who is well trained and who loves her work will find this phase of her profession just a happy challenge.

Teaching Procedures

The three common procedures followed in the teaching of the woodwinds are of course to teach the class of mixed instruments together, to teach the class of the instruments, and the plan of individual instruction. If teacher time permits, a combination of individual instruction supplemented by one of the two class procedures is highly desirable. In many school systems, the teacher must follow the plan of teaching all woodwinds or all woodwinds together because of the shortage of teacher time or the shortage of private teachers in the community. The principal objections to the mixed group plan are the lack of individual attention, the failure of any instruction book to be adapted to the most effective starting tones and playing range for every instrument (the oboe and bassoon suffer most in such a procedure), and the difficulty of keeping all players progressing equally. There are two features of the mixed plan which can be listed as advantages: the stimulation to the children of playing in a group, and the opportunity from the school's standpoint of teaching the many kinds of instruments which are needed to fill the instrumentation of band and orchestra. The class of like instruments is a "middle-of-the-road" procedure, having both advantages and disadvantages as compared with the other two plans. These seem obvious enough not to need comment.

A Survey Is Made

In a survey through certain states, I found for the ensemble type of instruction that most directors were using and favoring the South-Yoder-Bachman-Ensemble Class Method. In teacher training, I too have found this method reasonably effective, along with a few other winds. In the class of like woodwinds, one can use any of the good instruction books written for the particular instrument just as in the case of private instruction. It would be impossible to list my favorites in an article of this length. Recently a request came to me for the name of a book for clarinet which would be effective in the study of the use of the trill keys and embellishments. A shortage of good material along this line leads me to suggest the book which I use, not only with my conservatory chorale, but with my flute, oboe, and saxophone students as well is the Clarinet Methods, Part II, by my former teacher, Gustave Langenus. It presents in an interesting manner not only the trill chart, but material for the development of the several embellishments used in playing.

Another book which has been of particular help to me in teaching each of the woodwinds is the one for developing in the study of voice, an excellent grasp of rhythm problems; "Complete Method for Rhythmic Articulation" by Bona, transcribed from the Italian by Gustave Sanger.

Mentioning my esteemed teacher, Mr. Langenus reminds me of a request he made back in 1926 in my magazine, "Woodwind News," which unfortunately is no longer published. The request has a direct bearing upon this article. He wrote: "WANTED—A New Name for Woodwind!" Once upon a time all the

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Superstitious Musicians

(Continued from Page 350)

recognition of the first two acts.

Italy is a preferred country of superstition in everyday life, and Puccini had various opportunities of overcoming difficulties which were connected with superstitions of singers and conductors. Richard Specht relates the story how in April 1886 "La Bohème" triumphed at last, when Leopoldo Mugnone conducting the work at Palermo. Mugnone was very superstitious and he was afraid lest the Friday, April 13—which was, moreover, a Friday—might prove doubly unlucky, and he hesitated to take his place at the desk. Also the altar refused to appear. Puccini had almost to use force to make him give the signal to begin. But let us go on with this story to show that not even a enormous success, the singers had to be fetched back from their dressing rooms. The pathetic scene of a singer's despairing moans was therefore performed for the second time, with the prima donna in her everyday clothes and Rodolfo without a hat. The phenomenon was, however, so that, that the repetition of a death-scene, really took place on this occasion. And all this on an opening night, Friday, the 13th!

Gustav Mahler

Gustav Mahler could never throughout his life be induced to play or show a single note of a work which was not entirely completed. This was partly modesty and reticence, partly superstition. Well known is his superstition in connection with his Ninth Symphony—we know it from Bruno Walter's Biography of Mahler. When he spoke to Walter of "Das Lied von der Erde" for the first time, he called it a "Symphony in Songs." It was to have been his Ninth. Subsequently however, he changed his mind. He thought of Beethoven and Bruckner, whose Ninth had marked the ultimate of their creation and life, and did not care to challenge fate. Mahler never handed to Walter the orchestral score of the Ninth Symphony he wrote later—a work which it was a symphony the ominous designation could no longer be avoided. Perhaps Walter assumes, he was prevented by the superstitious awe which had been mentioned previously, telling him of the fact that after all, a Ninth had come into existence. Up to that time, Walter had not noticed even a trace of superstition in Mahler's art, strong emphases, it turned out to be not that, but an only too well-founded foreboding of the terrible consequence of the Persian, Persian, symphony of Gustav Mahler was never finished; during his last days in New York in 1911, he was working on the sketches for this planned work.

house—and unthinkingly tossed his hat upon the bed. Campanini's assistants took the hat, opened the window, and threw it into the street nine floors below, to avert bad luck. (He promised to replace it with a new hat, and he made good on his promise, but as Mr. Defrére ruefully commented: "The hat he threw out of the window cost ten dollars; the one he gave me cost four.")

It was of Campanini's most pronounced idiosyncrasies was a belief in the efficacy of old nails picked up from the street or elsewhere, and it was an unusual custom for him to have a quarter or a half pound of such junk metal in the pocket of his coat.

Reto Pina, baritone of the Metropolitan Opera Association (who, by the way, has the reputation of collecting ancient Roman poison rings, of which he has a formidable collection), confesses that there is in him a strong and unchangeable fear of superstition. According to David E. Green, Pina has retained the small and dirty dressing room at the Metropolitan Opera House which was assigned to him for his first appearance; he thinks it would be a bad omen to change. In contrast to many people he believes that Friday and the number thirteen are lucky for him. He clings tenaciously to his "charm—a small, battered doll, which is his mascot, where and which always decorates his dressing table.

An editorial in The Evening of 1937 mentioned a singer who imagined that he was not at his best in the full of the moon; and a pianist who felt that he should not open the piano except just before his performance. The average actor, the editorial goes on, rather than face the tragedy of losing his job than say the "tag" of the play during a rehearsal—tag being the last line just before the curtain descends. One actress once received a bouquet of flowers in which there was some salvia. She nearly fainted, because she had heard that salvia was unlucky. However, she recovered when she was unable to find anyone who ever had heard of this superstition. Another actor was new in the super-shoulder at the newsmen he would give bad luck. He then met another actor who insisted that it was the left shoulder that was unlucky, not the right. This cured him of his superstition.

There are many superstitions in theatrical circles, and many singers, actors, conductors and others, always wear a talisman, charm, or amulet. As Charles R. Beard said: "The belief in superstition is an instinctive one in all human beings. The tendency is in the blood just as the tendency to have a nervous system is in the blood; and neither the belief nor the ease is lessmann a matter of direct inheritance."

It is Lehmann the famous singer, got rid of her superstitions early in life. It was Frau Günther-Buchanan, a woman superstition at the very outset of her career. She was in Miss Lehmann's dresser shoes on the wardrobe woman put me bad luck," Miss Lehnmann said, bringing peering what she had so often learned from others. "My dear child," Mrs. Günther-Buchanan said kindly, "you are you believe all this foolishness? For that moment, Miss Lehnmann reports, she once called upon Campanini in his

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Junior Etude

Edited by

ELIZABETH A. GEST

Brain Work

by
E. A. G.

These are the strings that make the tone. These are the hammers that strike the strings that make the tone. These are the keys that move the hammers that strike the strings that make the tone. These are the fingers that press the keys that move the hammers that strike the strings that make the tone. These are the wrists that hinge the hands that control the fingers that press the keys that move the hammers that strike the strings that make the tone. These are the wrists that hinge the hands that control the fingers that press the keys that move the hammers that strike the strings that make the tone.

move the hammers that strike the strings that make the tone. These are the arms that guide the wrists that hinge the hands that control the fingers that press the keys that move the hammers that strike the strings that make the tone. These are the shoulders that put weight in the arms that guide the wrists that hinge the hands that control the fingers that press the keys that move the hammers that strike the strings that make the tone.

This is the brain that bosses the whole job.

Your Second Wind

by Lillie M. Jordan

Two weary boys had been tramping for hours and had gotten lost in the woods. Finally they reached a spot where they recognized some land marks but they knew they were still far from home. "I'm tired," exclaimed Ted; "I just can't walk another step."

"Oh, come on," urged Pete. "Keep going and you will soon get your second wind. That's what always lands you at the goal, you know."

Back in the town Margaret was taking her piano lesson. "I'm tired of this piece, Miss Brown. I just cannot make any progress on it, and I'll never do it well enough for the recital," she complained.

"Oh, come on," urged Miss Brown; "keep going and you'll soon get your second wind. No need to give up now, after all the work you have done on it."

"What has second wind to do with practicing a piece for the recital?" asked Margaret.

"Well," began Miss Brown, "you know we nearly always find the ability and strength we need to accomplish something, or win our battles, by calling up our reserves, just as they do in the army. Our reserves, in this case, are in that hidden store

of energy we have that is waiting for one last, extra effort we make to win. That is what we call second wind. Put it into action now and you will be a success at the recital."

"O.K.," said Margaret. "I believe I feel that second wind coming already."

Storm Song

by Martha V. Binde



The breakers sing a shouting tune,
The thunder drums roll long.
The storm wind plays a shrill high fife,
And joins the howling song.

The rain pounds loud its pelting notes,
And the wind's wild screams!
The storm song is a frightening one,
With all its clashing themes!

Donna Learns to Phrase

by Carolan White

DONNA skipped happily along the street, humming a gay little tune. For one thing, it was a gold and blue day, and for another, she was on her way to her music lesson. She loved to play the piano and wanted to learn to play beautifully, so she could bring happiness to others as well as to herself.

not phrase nicely? I can not understand it. Really I can't," complained Miss Hope.

"I guess I am not very musical," Donna replied, sadly.

"Yes, you are. That's not the reason. I think you just do not keep your ears open. You know, there is a real conversation in music. Well, we will

Straight Lines

But there was just one thing wrong - she could not phrase well. Miss Hope was constantly reminding her of it and explaining about it. Donna would forget all about phrasing when

stop for today. You may expect a letter from me in a few days."

As Donna was walking home, she thought, "A letter! What can that mean! Why would she send a letter

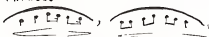
Curves

she was playing, or, if she remembered it, she would do it in the wrong place. "I like it just as well without phrasing," she would tell

to me when I was right there to talk to?"

In three days the mysterious letter arrived and this is the way it was

Phrases



Miss Hope, and Miss Hope would answer, "You may think you do, but some day you will see a great big difference."

Donna had seated herself at the piano, and Miss Hope asked for the Bach Minuet. "Let's begin with that today," and Donna played it very well except for one thing. "Very good," remarked Miss Hope, "all but the phrasing. Why, O why, do you

written: "dear donna if you would phrase well you would be one of my best pupils this important matter of phrasing you must attend to phrases are as important to music as punctuation to literature these sentences string along together without a pause for breath that's the way your playing sounds you must make important places sound important it makes no sense if you don't phrase please listen carefully see if you can make a crescendo and diminuendo in your phrases so some places sound more important than other places then it will be more musical and beautiful stop for breath before you go to the next phrase lovingly miss hope."

Donna had to read the letter over and over again before it made sense to her. "I don't get it," she remarked, the first time she read it; then she began to add some punctuation and a rise and fall of voice as she read it aloud to herself. Finally she understood its meaning.

"Was my playing really as dull as that?" she asked herself. "Well, maybe it was. Miss Hope certainly was disturbed about it, but she need never be again. I get the idea now."

Sure enough, Miss Hope was pleased, and she never had to remind Donna of her phrasing again.

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Musical Advance in China

(Continued from Page 535)

smile and say, "But, I think you need the... What else could I say to him when I really want to hug him and say, "God bless your heart."

We do not have fire in the winter, so we tolerate overcautious, scarfs, and even hats in class rooms. When students practice, they have to rub their hands frequently, warm their fingers with their breath, or wear gloves. When there is a rental, they have a special treat by having back-stage a direct of burning charcoal. There is a basin of hot water on top for them to dip their hands into, just a few minutes before they appear in the program.

We accept junior high school graduates and give them five years of training. We have now about one hundred and fifty students, of whom more than half are boys. Five major subjects are offered: Chinese music, theory and composition, piano, violin, and voice. Besides the regular music subjects found in American schools of music, the students are required to study history of Chinese music and Chinese instruments. It is worthy of note that Chinese-music majors are required to take a certain amount of Western music subjects. Students are required to include a certain amount of Chinese music. This practice agrees with our policy to apply the Western technique of performance and composition to the

development of our own music—the policy of building a sky-arrange on our foundation. Our students play and sing Bach, Beethoven, Schubert, Chopin, and so forth, and my chorus sings Poles, Vittoria, Haydn, Handel, and so on. But, in addition, they also are often given compositions of our own composers and new arrangements of some of our old music.

Students, during the dreadful war period, are very greatly modernized and so are the teachers (I gained exactly thirty pounds in the five months since I left Chungking). Many of our students are thousands of miles away from home and haven't heard from their home folks for a long time. They have to copy all the music they learn; they study and practice under dim oil lamps; many have no money to buy daily essentials; and quite a few are harried and wear grass sandals summer and winter. I take my hat off to these students! Because they proudly share what the whole nation is suffering; because they willingly accept the inevitable; because their heads are "bloody but unbroken!"

China's future is not depending upon its venerable past, but is looking to an anticipated movement that will some day enable us, the people, to have a last part in the musical development of mankind.

What's Wrong With Our Concert Halls?

(Continued from Page 503)

prices, thereby encouraging more of the younger set to patronize concerts instead of night clubs. In some cases, indeed, the center of the Madison Square Garden could furnish twice the usual number of seats—although each and every one would be "the best seat in the house." Norman Bel Geddes has already designed a theater along these lines. The famous Josephine concerts years ago in London were conducted in St. James Hall arranged in this fashion.

Techniques in use will harm rather than help chamber music, a form of art which withers away in the large halls. Yet has been found by constructing artificial art galleries, libraries, concert-halls built after the war? Art galleries will flourish not along beautifully with chamber music as a companion, as illustrated by the Coolidge Auditorium in the Library most celebrated chamber music series is given annually) and by the music series is Gallery of Art, also in Washington. Present-day accommodations for audience seem antiquated, what shall we say if we keep backstage and see how it is provided for our songbirds? Be-cause our opera houses, and are but recent innovations in some of this country's "opera" houses, and are but not afford.

Greatest reforms in the presenta-

tion of music will be the removal of princely patronage, of support by the few, or presentation primarily for the socially elite and only incidentally for the many who love it entirely for its own sake. The man in the street, and interest in the local symphony orchestra if they have contributed a few dollars to its sustaining fund, each year.

These are some of the things which are wrong with the concerts, and the concert halls of today. The managers who have consistently refused to correct some of these shortcomings, on the ground that they would be expensive, have been deceiving themselves. Many of the suggested reforms would pay off themselves, at the box-office. Some of them would not pay off even in a thousand years; yet the cost would be less when compared with the vast expense of tears, blood, heartache, and bitter struggle which have gone into the making of the world's fine music.

Therefore, among the war memorials which our communities will erect in a spirit of thanksgiving for victory and peace, let there be those in the form of truly modern concert-halls where the language of music will live on forever, the most fitting of living memorials.

Musical is made of the stuff from which our dreams are shaped. We may justify penny pennies and huddle over the cost of pennies and overtures—but it is a great mistake for a man to be ingardly with his dreams.

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